

MUSICAL AMERICA

Edited by

John C. Freund

Vol. IV. No. 10

NEW YORK, SATURDAY, JULY 21, 1906

\$1.00 per Year
Five cents per copy

LILLIAN NORDICA CHANGES MANAGERS

PRIMA DONNA NO LONGER UNDER
THE DIRECTION OF HER FORMER
IMPRESARIO.

Leaves R. E. Johnson for John Barrett of Kansas
City—Made \$41,000 under Former's Manage-
ment last Spring.

Madame Lillian Nordica will not appear under the management of R. E. Johnson next season, despite the fact that Mr. Johnson has widely advertised her as his co-star with Eugene Ysaye. Mr. Johnson cannot help himself in the matter, for Mme. Nordica, who leaves all business matters in the hands of her personal representative, has decided to go under the management of John Barrett of Kansas City. Mr. Barrett is now in this city at the Hotel Somerset, where he is lying at the point of death from typhoid fever.

Last season, Mme. Nordica cleared \$41,000 during the brief concert tour under Mr. Johnson's management, despite the fact that on several occasions she declined to appear, without any special reason. When Mr. Johnson saw the prima donna, late in the spring about the coming season, she referred him to her personal manager, who being British, and therefore knowing more about American musical affairs than did Mr. Johnson who has been in the business some twenty years or more, declined to sign a contract, but stated that he would accept any dates for which Mr. Johnson would show a guarantee of \$1,000 per concert.

Mr. Johnson went ahead and booked about one dozen concerts, when he received the information that Mme. Nordica was going out with an opera company headed by Alice Neilson and managed by Henry Russell of London. It is said that there ensued a rather warm interview between Mr. Johnson and Mme. Nordica's English representative and that the latter told the former that Mme. Nordica might keep the dates arranged by Mr. Johnson, if they did not interfere with the opera company's booking.

On the other hand, Mme. Nordica has repeatedly denied that Mr. Johnson was her manager, referring to him simply as her booking agent.

RAOUL GUNSBOURG TO VISIT AMERICA

Monte Carlo's Great Director to Stage
Berlioz Opera at the
Metropolitan.

Raoul Gunsbourg, the noted impresario, who had made a remarkable record during the last two opera seasons at Monte Carlo, will visit America this winter to supervise the production of "Le Damnation de Faust" at the Metropolitan Opera House.

When Mr. Gunsbourg took hold of the opera at Monte Carlo, it had deteriorated to such an extent that it was more or less the laughing stock of musical Europe.

He reorganized the entire company, took hold of the artistic and business management of the organization and, in a year, had made it a tremendous financial and artistic success.



HUGO HEERMANN

Noted Violinist Who Has Joined the Faculty of the Chicago College of Music (see page 6).

AMERICAN SINGER HEARD.

Elizabeth Dodge Makes Her Debut in
British Metropolis.

LONDON, July 16.—Elizabeth Dodge, an American soprano, was heard for the first time in this city at Aeolian Hall, on July 12, in songs by Mozart, A. Thomas, J. S. Bach, G. Fauré, Marie Antoinette, Liza Lehmann, Edward MacDowell, O. Weil and an air of the XVIII century.

At the same concert appeared Percy Granger in the following piano solos. Brahms, "Ballad," "Romance," and "Hungarian Dance;" Grieg, "Wedding Day at Troldhaugen" and "Pagodes."

Harry Field Sails.

TORONTO, July 16.—Harry Field, the Toronto piano virtuoso, sailed from New York on Saturday last, en route to Germany, where he has decided to continue his professional career. Six of his Canadian pupils will follow him to Germany to continue their instruction with him.

SPANUTH'S DENIAL.

Former New York Critic Not to Buy a
Berlin Paper.

BERLIN, July 18.—August Spanuth, former music critic of the New York "Staatszeitung," denies absolutely the story published in an alleged musical paper in New York city to the effect that he is trying to buy the "Allgemeine Musik-Zeitung" for 125,000 marks.

Mr. Spanuth stated that he had no intention of buying any paper, first, because the responsibility would be too great and second, because he had not the money.

George Hamlin to Sail.

George Hamlin will sail for Europe, with his family, on July 24 on the *Moltke*. He will remain in Germany until January, appearing there in a number of concerts. This summer, he will visit Bayreuth and Munich to attend the festivals at those places.

KUBELIK MAY NOT COME NEXT SEASON

BOHEMIAN VIOLINIST LOSES MAN-
AGER BECAUSE LAST TOUR
PROVED UNPROFITABLE.

Hugo Görnitz Lost so Much Money that He Will not
Act as Impresario for Virtuoso Again.

Whether Jan Kubelik will come to this country next winter or not, is an open question at this writing. He has been booked for nearly one hundred concerts and he is willing to come, for the American dollar beckons him, but so far he has been unable to obtain a manager. Hugo Görnitz, who managed him last season, is said to have declined a like honor during the coming winter, for the simple reason that he lost so much money upon the Bohemian violinist and he could not afford another similar experience this year.

Despite the notoriety and advertising to which Kubelik was subjected, Mr. Görnitz is said to have lost heavily upon the tour, although Kubelik himself is alleged to have taken away some \$78,000 to his castle in Bohemia. Mr. Görnitz made a contract with Kubelik by which the latter was to receive sixty per cent. of the gross receipts, while Mr. Görnitz paid all the expenses, such as rental of halls, advertising, and railroad fares, out of the remaining forty per cent.

The season opened disastrously in this city, for although several thousand dollars was spent in advertising in the newspapers and on the elevated and subway stations, hundreds of tickets had to be given away in order to fill Carnegie Hall. It is stated authoritatively that the only time Kubelik paid more than expenses for his manager was his appearance at the Hippodrome.

It is said that during his tour of this country, Mr. Görnitz's loss continued, with few exceptions, one of them being two concerts in Chicago, at which Mr. Görnitz's share of the proceeds was said to have been a little more than \$3,000.

Who Kubelik's manager will be during the coming season is not yet settled, but it is understood that an offer has been made to a well-known manager, but that the latter has declined the honor.

SAN CARLO OPERA NOT COMING HERE

Official Denial that it will visit America
this Season Under
Russell.

NAPLES, July 16.—Luigi Bioni, secretary of the Teatro San Carlo, whose opera company is one of the best known in Italy, denies absolutely that his organization will visit the United States next season under the management of Henry Russell.

He states positively that the organization will not leave this city and that Mr. Russell has made no offer, that none has been considered and that if any opera company appears in the United States under the name of "San Carlo," it will be an imposition upon the public. Furthermore, Mr. Bioni adds that Mr. Russell was never the impresario of the San Carlo Opera Company and that when it visited London he was merely a paid employee.

Lhevinne a Happy Father.

PARIS, July 19.—Mrs. Josef Lhevinne, wife of the noted Russian pianist, gave birth to a boy baby during the night. Mother and son are doing well.

This is Lhevinne's first child, although he has been married nearly nine years.

Mr. and Mrs. Lhevinne and the baby will sail for the United States on October 13.

MANCHESTER'S NEW CHORAL SOCIETY

NEW HAMPSHIRE SINGERS FORM MIXED CHORUS FOR CONCERT WORK.

Organization Which has Ample Financial Support, to Make its Debut this Autumn—The First Officers.

MANCHESTER, N. H., July 17.—This city, the metropolis of New Hampshire, is at last to have a choral society worthy the position Manchester holds in this part of New England, and that is an organization governed on business principles and devoted to the best in music. All the leading choir singers and amateurs of the city are interested in the project and the citizens pledge financial support. The officers of the new organization, which will be known as the Manchester Choral Society, are among the ablest in the city, and the president is a successful business man as well as a fine singer.

The outline of work for the first year calls for a concert in the early winter and a festival in the spring, in May. At the first concert Sir Arthur Sullivan's "Golden Legend" will be given with an orchestra and New York and Boston soloists. For the festival there will be three concerts, and these choral works have been talked about for performance: Mendelssohn's "Elijah," Rossini's "Stabat Mater," Thomas's "Swan and Skylark," and Elgar's "King Olaf."

The officers are: President, Thomas Walker, Jr.; vice-president, Alfred J. Desilets; secretary, Mrs. F. H. Rogers; treasurer, Mitchell Ward; librarian, Russell Barnes; executive committee, Mrs. A. L. Franks, Mary Dana, Leon A. Tessier, Walter W. Simmons; pianist, Harry C. Whittemore; conductor, E. G. Hood of Nashua, N. H.

JASPER D. McFALL'S MUSICALS.

Fannie Shreve and Frederick Leonard Reveal Good Training.

WASHINGTON, D. C., July 17.—Among the many student concerts that followed one another in close succession just before the holidays set in, the musicale given by Fannie Shreve and Frederick Leonard, pupils of Jasper Dean McFall, was of especial interest.

Miss Shreve's voice is a mezzo-soprano of warm quality, which she has well under control. She was at her best in "My Mother Bids Me Bind My Hair" by Haydn, Bemberg's "Hindoo Song" and Parker's "A Gypsy Maiden." She also sang Grieg's "Ich liebe Dich" and songs by Sullivan, Foote and Hawley. Mr. Leonard displayed a ringing barytone of good range in "Shepherd, See Thy Horse's Foaming Mane" by Oley Speaks, De Koven's "My Cavalier" and Lang's "An Irish Love Song." Mr. McFall was also heard in several numbers.

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NAVAS PLAYS FOR PRINCESS EULALIE

Spanish Pianist Distinguishes Himself at Recent Recital.

PARIS, July 16.—Rafael Navas, the young Spanish pianist, has signed with Rudolph Aronson for a series of concerts in the United States and Canada during the season 1906-1907.



RAFAEL NAVAS

At a recent concert under the patronage of the Princess Eulalie of Spain at the Salle Erard, Mr. Navas distinguished himself in the interpretation of the following attractive programme:

Sonata (op. 28).....Beethoven
Toccata et Fugue.....Bach-Tausig
"Elevation".....Schumann
Etude (c sharp).....Chopin
Nocturne (b major).....Schubert
"Carnaval Mignon".....Schubert
"Carillon".....Liaounow
Scherzo (1st performance).....Balakirew
"Siciliana All'Antica".....Leschetizky
Rhapsodie (No. 6).....Liszt

Navas' playing was received with great enthusiasm and he was almost mobbed by the women present.

THE WEST LIKES LAVIN.

Noted Tenor Delights Hearers During Recent Tour.

William Lavin, the noted tenor, has just completed a concert tour of the West. His appearances in the various cities was attended with uniform success. The Charlotte, Mich., "Leader" says of him: "His solos were admirably rendered. He has a strong tenor voice of high range, much like Herr Knote of the Conried company."

"Mr. Lavin gave the audience much pleasure by his very evident musicianship and brilliant singing," says the "Echo" of Olivet, Mich. Again the Olivet "Optic" says: "Mr. Lavin's robust tenor rang true, and his reliable delivery showed his fine musicianship."

Value of the Sangerfest.

To the Editor of MUSICAL AMERICA:—

May I express my gratitude to you for the interest you have been taking in the recent Newark Sangerfest, and the hope that your report of its progress has received more than the passing attention of a large number of your readers; that it has, in fact, been the means of awakening in them a zeal for an active participation in co-operative musical endeavor. "Idleness with innocence" is surely possible when there is achieved out of it a beautiful work of art, rendered not by an isolated mind for the mild appreciation of an uncritical populace, but by that populace itself, zealously trained in one of its most beautiful forms of expression, for its own delight in its own accomplishment.

The gift of choral music is not alien to, but common to every throat and voice, and the social and spiritual betterment resulting from its employment is incalculable.

Grantwood, N. J., July 17, 1906. W. D.

Red-Headed Susan*

A Midsummer Night's Dream in One Brief, Fleeting Vision.
Words and Lyrics by W. Shakespeare;
Music by R. Wagner. Copyright Not Applied For.

DRAMATIS PERSONÆ:
EUTERPE.....One-ninth of the Muses
AN EDITOR.....

...Owner of the "Musical Messenger"
A MANAGER.

A PRESS AGENT.
CHORUS (very much mixed) of Innocent Readers.

Any old time. Scene, the editorial sanctum.

EDITOR.

(Rises from his desk, an advertising contract in each hand; sings):

Woe betide the daring artist
Who refuses me his ad,
I will slay his reputation—
I'm a terror, when I'm mad.
In the back I'll stab him quickly.
Round, the weapon I'll twist then—
I'll destroy his happy future
With my trusty fountain pen,

EUTERPE.

(Enters hesitatingly) Beg pardon, sir, but—

EDITOR.

(Gruffly) Don't butt in. I am an editor, madam, a musical editor.

EUTERPE.

Oh, I'm so glad. I'm musical myself—one of the nine Muses, Euterpe, is my name.

EDITOR.

Are you an advertiser in the "Musical Messenger?"

EUTERPE.

Never heard of it.

EDITOR.

(Faints).

MANAGER.

(Crawls in on his hands and knees) Most puissant ONE, hear me.

EDITOR.

(Sits up) What now, catiff?

MANAGER.

(Humbly) I am bringing Gatti, the oldest prima donna in the world to the United States next season and—

EDITOR.

(Jumps up) Here, sign. (Hands an advertising contract to the Manager.)

MANAGER.

(Signs, and after kissing the Editor's hand, he crawls out backward, knocking his head on the Wilton rug every eight inches.)

EUTERPE.

Who was that?

EDITOR.

A manager.

EUTERPE.

What's a manager?

EDITOR.

(Gasps and points to the door.)

(Euterpe evaporates and the Editor files away papers in the thirty-one libel suits served on him that morning.)

CHORUS.

(Heard approaching.)

Readers are we
So you may see—
Readers of great erudition,
Musical sharps,
Twanging our harps,
Waiting for each new edition.

*Being unable to find an appropriate name because of the heat, the authors have dubbed this effusion as above.

A LIE NAILED.

Jean de Reszke not to Sing at the Metropolitan.

Upon the authority of Jean de Reszke, MUSICAL AMERICA can state that he will not sing at the Metropolitan Opera next season, as stated in an alleged musical paper.

Neither has M. de Reszke received a fabulous offer for his appearances here. If he does return to this country to sing, it will be the season after next and under the auspices of Oscar Hammerstein.

(They enter, dancing merrily.)

Every ad new,
We read clean through;
Write-ups, for cash, we adore 'em.
As for the puff
That's just the stuff
Even though others ignore 'em.

EDITOR.

Ha! My trusty followers, all hail!
(They hail.)

PRESS AGENT.

(Arrives in a yellow auto) News, sire, great news! (Prostrates himself.)

EDITOR.

What now, hireling?

PRESS AGENT.

Bantley, the antiquated British tenor, is coming.

EDITOR.

His ad?

PRESS AGENT.

He—

EDITOR.

(Furiously) His ad, I said!

PRESS AGENT.

I have it not.

EDITOR.

(Grows wild; perspires printer's ink at every pore; chokes the Press Agent to death by forcing manifolded press notices down his throat.)

CHORUS.

Oh joy! Oh joy!
He's killed the boy!

SOPRANO.

Flat on his back—
A great attack.

TENOR.

Oh cruel fate!
But alint he great?

OMNES.

Who?

TENOR.

THE EDITOR!

EDITOR.

(Song and dance.)

When in a state of expectation,
You are about to concertize;
Unloose the strings of your exchequer
Begin at once to advertise.

(Speaks) Why? Because:

I am I,
And I fly high;
Why am I?
I hear you sigh.
I am I,
That you may buy
Advertising
By and by.

(Puffs up with pride until he assumes the proportions of an airship; he rises to the ceiling and an unlucky draft wafts him out of an open window.)

CHORUS.

Barnum, Bailey, Brothers Ringling,
Set our very hearts a'ringling.
Bonaparte was some small cheese,
But greater still than all of these
Is yonder EDITOR you see,
Floating off so merrily.
Conscience he had never had—
(Conscience's after all a fad.)
Owes his greatness to himself—
Gathering ads which brought the pelf.
Greatest man the world e'er saw,
Absolutely without flaw.

(The Assistant Editor crawls from under a desk and cracks a joke; the Chorus kills him gently, but firmly, and the curtain rings down.)

E. M.

SANG IN AID OF BLIND TENOR.

Miss Yaw Heard in Benefit Concert in Los Angeles.

LOS ANGELES, July 14.—Ellen Beach Yaw captivated her audience, as usual, when she sang recently at a concert given for the benefit of Charles T. Hendrick, a tenor of this city who has lost his sight.

The other artists appearing were Mr. and Mrs. H. C. Lott, Mrs. Dorn, Miss O'Donoghue, Victor Schertzinger, Bruno Olshausen and W. E. Strobridge. Mr. Hendrick also sang.

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NEW HAVEN ALDERMEN ENACT LAW
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LICENSE.

Chief of Police to Issue Permits at \$5 Each—
Breaches of Provisions of Statute to be Pun-
ished by Fines of from \$10 to \$100.

NEW HAVEN, July 18.—The board of aldermen of this city has taken up the cudgels in behalf of music, and hereafter any saloon or restaurant, or other place where people may eat and drink, in which music is performed without the permission of the chief of police, will be deemed a "common nuisance," and will have to pay a fine ranging from \$10 to \$100 for every offense.

The chief of police will have power under the new ordinance to issue licenses for the playing of music in such places, for which \$5 will be charged. It will be revokable at the discretion of the chief. The ordinance went into effect to-day, having been passed by the board of aldermen on June 11, and approved by Mayor Studley a week ago.

How much the chief of police knows about music is not clear, but it is the consensus of opinion that he cannot go far wrong by suppressing all music, save in a few isolated instances, and at the seashore resorts coming under the control of the local authorities. The experiment is being watched with a good deal of interest, for it is said this is the first time that the municipal government has forced restaurant and saloonkeepers to take out licenses for such purposes.

PROMISING PUPILS AT VIRGIL SCHOOL

Miner Walden Gallup Again Displays
His Fine Pianistic
Talents.

The recital hall of the Virgil Piano School, No. 19 West 16th street, New York city, was filled with an interested and critical audience on July 13, when Miner Walden Gallup rendered an attractive programme.

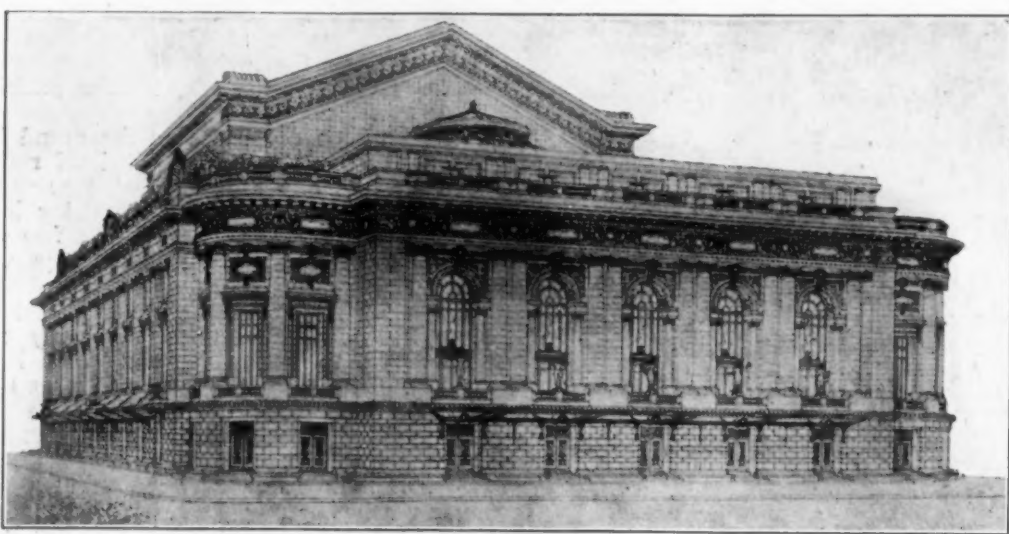
The comprehensive scope and the thoroughness of Mrs. Virgil's method of teaching piano playing are well exemplified in Mr. Gallup's work. With genuine musical instinct and a fine sense of phrasing he combines a highly developed technique, of which the most remarkable feature is his finger velocity. His playing is invariably clean, his tone is powerful and capable of many different effects, and his conceptions are the result of mature understanding. His renderings of MacDowell's "Scotch Poem," "Death Nothing Is but Cooling Night," and "The Eagle," and Schumann's "Faschingschwank" were especially pleasing. He also gave a Chopin group and the familiar Grieg sonata, op. 7. As an encore he added his own "Serenade," a composition of much merit.

Another recital at the same institution, which attracted much attention, was one given by the junior pupils. Adele Katz and Ernestine Melber were awarded special applause. The others who participated in an admirably rendered programme were Pearl Malsfey, Mabelle Carpenter, Mabel Cilley, Hattie May Codd and Sydney Parham.

Buffalo Musician in Boston.

BUFFALO, July 17.—Joseph Mischka is spending the summer in Boston, where he is one of the faculty of the New School of Methods in Public School Music. The other members of the faculty are Thomas Tapper, Hollis E. Dann, Charles R. Rice, Emory T. Russell and Miss J. Thomas. Mr. Mischka lectures on harmony and Normal and High School methods.

Ground is Broken for the New Theatre



At last New York is to have a theatre which for beauty of architecture and imposing appearance generally, can rank with the most artistic structures devoted to the sister arts of music and the drama in the Old World.

The new edifice, which will be situated between Sixty-second and Sixty-third streets, facing Central Park West, will in dimensions and design be worthy of the place occupied by the drama, musical and otherwise, in the hearts of the American people. Plans prepared by Messrs. Carriere and Hastings, the well-known architects, have been accepted, and the ground has already been broken for beginning work on the foundations.

The New Theatre, as it is to be called, will take the place of a national playhouse such as those that are subsidized by the European governments. Its mission will be to provide the best dramas in the best manner, regardless of cost.

According to the plan agreed upon by the directors, four evenings in the week will be devoted to drama and two to opera. Ten or more new plays will be staged every season and a special feature of the directors' policy will be the encouragement of American dramatists. Charles T. Barney, the president of the board of directors, has declared his intention of offering a substantial prize every year for the best play by an American playwright. The theatre's repertoire will also include the standard dramas of English literature and the more meritorious of recently produced works, in addition to translations of well-known German, French and Italian classics, familiarity with which is necessary to breadth of culture. The appointment of a dramatic director has not yet been announced, but it is understood that the choice lies between Richard Mansfield, David Belasco and Daniel Frohman. The

production of opera will be confined to the lighter of the grand operas and high-class operettas, as at the Opera Comique in Paris.

The design is simple, with a leaning toward Italian renaissance. The structure will be of light stone, 200 feet on Central Park West and 225 feet deep. On the main floor there will be a stone vestibule in which the offices will be located. The foyer, directly beyond, will be 150x30 feet. The auditorium will seat 3,000 persons and will have only forty-six boxes, one for each subscriber. The distance from the curtain to the farthest of the boxes will not be less than sixty-five feet. These boxes will be on the first tier, and above them will be the balcony, the gallery and the roof garden, where a glass palm room will be so constructed as to be available all the year round.

Four elevators will convey patrons to the various floors. In the basement there will be a restaurant and on the street level, florist and confectionery shops.

Provision is made, of course, for suitable quarters for the scenery and properties and various dressing-rooms. Of the latter there will be forty, twenty for men on one side and an equal number for women on the other side of the stage, each to have running water and direct ventilation from outside. Then there are to be two rooms for members of the chorus, two for "supers," a ballet practice room, three chorus rehearsal rooms, a green-room, two rooms for conductors, two for painting scenery and a library, which is to be accessible from the street, so that it may be open to the public.

The promoters, who have subscribed between \$2,000,000 and \$3,000,000, include John Jacob Astor, Charles T. Barney, August Belmont, William K. Vanderbilt, Cornelius Vanderbilt, J. P. Morgan, James Hazen Hyde, George J. Gould, Otto H. Kahn, Harry Payne Whitney, Hamilton McK. Twombly and Eliot Gregory.

If the venture makes money, well and good; if not, the subscribers will meet the deficit.

Brahms as a Diplomatist

An amusing anecdote regarding the attitude of Brahms toward the tempo question is related by Rudolf von der Leyden in his new volume, "Johannes Brahms als Mensch und Freund." On one occasion a viola player had a difference of opinion with the first violin regarding the tempo of the last movement of the string quartette in A minor, opus 51. Brahms, on being appealed to by the viola player, recalled the case of a member of an orchestra who got into such a violent dispute with the conductor that he felt he would have to resign unless he could get Brahms himself to endorse his view. Continuing, Brahms writes to the viola player, most diplomatically:

"You see, that happens often! In your case, however, where it is not a capital question, I might grant you a subscription to regular metronomic indications. You pay me a handsome sum and I'll furnish you every week—different numbers; for longer than a week, such figures cannot hold good for normal mortals!"

"For the rest, you are right—and so is the first violin!"

"In a respectable quartette, the viola must be the retarding element. However, you have no need of my wisdom, and figures I have none."

"YOUR JOHANNES BRAHMS."

To a Krefeld friend, Brahms once said: "People sometimes think me merry when I seemingly laugh along at a social gathering and am in good humor. To you I need not say that my mind is never merry (dass ich innerlich nie lache)." This recalls Hugo Wolf's trenchant criticism of Brahms: "Er kann nicht jubeln"—"his music is never jubilant."

SAINT SAËNS TO CONDUCT OWN OPERA

"SAMSON ET DALILA" TO BE GIVEN
AT THE MANHATTAN
OPERA HOUSE.

Dalmores and Cisneros to Sing the Title Roles—
Leoncavallo Also Engaged by Oscar Ham-
merstein.

"Samson et Dalila," Camille Saint-Saëns's great opera, will be produced at the Manhattan Opera House next fall, under the direction of the composer. The title rôles will be sung by Dalmores, the greatest of French tenors, and Mme. Cisneros, the American mezzo-soprano. Scene painters have been started to work and the production will be given early in the season.

Another composer whom Hammerstein will have at the Manhattan, is Leoncavallo, and it is probable that he will conduct some performances of "I Pagliacci," with Bonci and Mme. Melba in the principal rôles. There is also a possibility that Mr. Hammerstein will produce "Fedora," Leoncavallo's opera.

As announced exclusively in MUSICAL AMERICA of July 7, Mme. Amalia Pinkert has been engaged as coloratura soprano. Two years ago she was under contract to sing at the Metropolitan Opera House, but when she discovered that the first choice of the light soprano rôles went to Mme. Sembrich, she forced Conried to release her from the contract. She had a similar experience at Covent Garden last spring. Before signing with Mr. Hammerstein, the latter had to agree that she would have the exclusive right to certain rôles, giving the others to Tetrazzini. Mme. Melba will be heard chiefly in French lyric rôles, such as *Marguerite* and *Juliette*.

HERBERT CONCERTS ATTRACT CROWDS

Many Novelties and Favorite Works
Presented at Willow Grove by
Popular Orchestra.

WILLOW GROVE PARK, PA., July 18.—The concerts given by the Victor Herbert Orchestra continue to draw audiences of large dimensions, and the freely expressed enthusiasm must be highly gratifying to the performers.

The programme last Monday afternoon was of especial interest. Saint-Saëns's brilliant ballet, "Henry VIII," Mozart's charming overture to "Die Zauberflöte," Moszkowski's "Spanish Dance No. 11," and Strauss's "Persian March," won cordial approval. In the evening Dvorak's "Carnaval" was given with keen appreciation of the Slavic atmosphere of the number, while the selections from Mr. Herbert's "Mlle. Modiste," "Dolly Dollars," "Wonderland" and "Babes in Toyland" created their usual effect. Eugene Klee conducted his own "Das stille Thal" and arrangements by Fritz Neupert.

The special features of the concerts yesterday were a repetition of the delicate "Cradle Song" by Brahms, Saint-Saëns's "Dance of the Priestesses of Dragon," fantasias from "Il Trovatore," "Samson et Dalila" and the Meyerbeer operas, and some of Mr. Herbert's most popular numbers. The overture to Weber's "Der Freischütz" was played with fine effects of tone coloring.

Music in Syracuse Schools.

SYRACUSE, July 17.—It has been announced that the system of musical instruction in the city schools will be changed at the opening of the school year in September. The old Silver Burdett system has been dropped and the Natural and Harmonic series of text books adopted by the Board of Education.



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MANAGEMENT
STEINWAY & SONS
ERNEST URCHS, Business Manager
J. E. FRANCKE, Assistant
STEINWAY HALL, NEW YORK

SOLOIST
Philharmonic Society
New York Symphony
Chicago Orchestra
Cincinnati Orchestra
Pittsburg Orchestra
Russian Symphony
Philadelphia Orchestra

NEW HAMPSHIRE MUSIC TEACHERS TO MEET

POPULAR ARTISTS TO APPEAR AT CONVENTION NEXT WEEK IN BETHLEHEM.

Two Programmes Reserved for Artists and Students Resident in the State—Mrs. Gregory Murray and Madame Vinello Johnson to Lecture.

BETHLEHEM, N. H., July 18.—Much interest is being expressed in the seventeenth annual meeting and festival of the New Hampshire Music Teachers' Association to be held here next week, and it is expected that there will be a large attendance not only from this State but also from outside.

The programme of the first concert on Tuesday evening will be provided by New Hampshire students. On Wednesday afternoon Mrs. Mary Gregory Murray, of New York, will give a lecture recital, her



CHARLES S. CONANT

subject being "Mathematics in Music." Her piano numbers will include compositions by Bach, Chopin and others. In the evening artists resident in this State will appear.

On Thursday two concerts will be given by the special festival artists, including Inez Buss-Knowles, soprano; Katharine Crockett, soprano; Katharine Ricker, contralto, all of Boston; and Ion Jackson, tenor, and Frederic Martin, bass, of New York. In the afternoon the Blaisdell Orchestra, under Henri G. Blaisdell's direction, will play the overture to Nicolai's "Merry Wives of Windsor" and Tschai-kowsky's Andante, op. 11, for string orchestra; the Festival Ladies' Chorus will assist Mrs. Buss-Knowles in Mrs. Beach's choral ballade, "The Rose of Avontown," and other numbers will be "Michaela's Song" from "Carmen," Casta's quartette, "Grander than Ocean's Story," and groups of songs by modern composers for contralto and bass. The evening programme will include scenes from Verdi's "Il Trovatore," the familiar "Rigolette" quartette, Henry Holden Huss's "Recessional" for chorus and arias from Gounod's "Roméo et Juliette" and "Philemon et Baucis" and Weber's "Oberon."

Madame Vinello Johnson of Boston will give a vocal lecture recital on Friday morning, and Edwin Klahre, of the New England Conservatory of Music will appear in recital in the afternoon, playing Beethoven's Sonata, op. 57; Schubert's Fantasia in C major, Rubinstein's Barcarolle

in A minor, Liszt's "La Campanella" and a Chopin group. Mrs. Knowles and Dr. Jackson will sing.

At the last concert on Friday evening Mrs. Knowles will sing "Bona Patria," from Parker's "Hora Novissima"; Dr. Jackson will be heard in "Sound an Alarm," from "Judas Maccabæus"; Miss Ricker in the Saint-Saëns aria, "Amour! Viens Arder," and Mr. Martin in Gounod's "She Alone Charmeth My Sadness," while the chorus will contribute numbers by Jakobowski and Martin and join Mrs. Knowles in Hiller's "Song of Victory." New Hampshire artists will assist in an ensemble number from Gounod's "Queen of Sheba," and the orchestra will play the overture to Schubert's "Rosamonde" and the Allegro Moderato from the same composer's symphony in B minor.

The president of the association is C. S. Conant, of Concord. The other officers are: Dr. F. E. Whitney, Rochester; Mrs. O. T. Lougee and Laura B. Hibbard, Laconia, and E. M. Temple, Nashua.

TWO-CELLO RECITAL.

Unusual Musical Combination Interests London Auditors.

LONDON, July 16.—An interesting concert was given at Aeolian Hall recently when Lucie van Hulst gave a 'cello recital with the assistance of Elsa Riess, violiniste, and C. Darbishire Jones, 'cellist. The fact of there being two 'cellos made the production of works not often heard in concert possible.

Popper's "Suite for two 'cellos" was given, Miss van Hulst played Boccherini's Sonata in A major, Beethoven's "Mailed," Fittzenhagen's "Resignation" and Popper's "Wie einst in Schöneren Tagen," and "Tarantelle," and Miss Riess sang songs of Strauss, Brahms, Sgambati and Campra.

LEMARE PRAISES PITTSBURG.

Noted Organist Tells New Zealanders of Advanced Musical Taste in American City.

PITTSBURG, July 17.—Edwin H. Lemare, formerly city organist at the Carnegie Institute, is making a tour of Australasia. At Christchurch, New Zealand, his organ recitals have been so successful as to give the subscribers a handsome profit after paying \$1,500 for his services.

A feature of his recitals, commented upon in the Christchurch "Press" is his improvisation upon musical ideas submitted by members of the audience. The "Press" quotes Mr. Lemare as saying that while in Pittsburgh he found the ideas offered by the audiences of an unusually high order of merit.

English Prudery Criticized.

A German journalist in London suggests that "Parsifal" ought to be produced in that city, if only to demonstrate to the English that the stage is a worthy place for a quasi-religious work of art. He notes that when an opera by Massenet, in the last act of which an image of the Madonna comes to life, was produced at Covent Garden a few weeks ago, many left before that scene came on, while those who remained seemed afraid to applaud this act, thus showing what a low opinion they have of the stage. The renaissance of the English drama, he goes on to say, cannot be brought about until the advent of a Schiller to teach the British that the stage is not necessarily a degraded and degrading institution.

Noted Dancers of the Past Recalled

LONDON, July 10.—A special feature of the opera season at Covent Garden this year has seen the revival of the ballet, with Mlle. Boni, of Brussels, as the principal danseuse.

It has been asserted that the grand ballet died when the famous Taglioni retired in 1845. At any rate, the ballet to-day is chiefly a spectacle of dresses and colored limelight. Except in the case of a few performers, dancing as a high art has vanished, and there is no one now to place beside La Taglioni. Balzac introduced her into his novels and even Thackeray condescended to notice her in "The Newcomes." She owed her charm to a wonderful lightness and grace. Her style was rather ideal than realistic and voluptuous, as was then the vogue. The hideous ballet skirt of to-day she never wore, but a skirt that reached nearly to her ankles. It was one of the principles of her father, who taught her all she knew of the art, that the dancer should be modest in dress, in movement and in expression.

Carlotta Grisi is another famous name of the old opera. It was she who first introduced the polka into England—a Bohemian dance that came to stay.

Vestris, who founded the famous Vestris family, was an eighteenth century celebrity, and remarkably conceited even for a dancer. "There are but three great men alive," he used to say, "myself, the Prussian Frederick and Voltaire." He used to

practice about six hours a day, for a dancer must be extremely strong and supple.

A curious though scarcely probable story is told about Fanny Ellsler, a German dancer, which illustrates the muscular strength a dancer acquires. When crossing to America she entered her cabin one day and discovered a thief abstracting the jewel case which she kept hidden under her pillow. Before he could attack her she planted her foot full in his chest and killed him on the spot.

It is strange that no English woman has ever achieved supreme success as a dancer. It is possible, as foreigners assert, that the English lack the dramatic gift. It is certain that a lifelong devotion and arduous apprenticeship are essential to any expression through the medium of dancing. The "rats," the beginners at the Paris Opera, are article for five years, and then unless they have danced from their cradle they cannot hope to attain the first rank.

Another quality essential to the great dancer is infinite patience. The only English dancer who ever gave promise of attaining the front rank failed in this respect. Lola Montez was the somewhat foreign name she had taken. She lost her temper with the manager one day at rehearsal and expressed her feelings so dramatically as to break an umbrella over his head. Managers will endure much for art's sake, but that was too much.

Why Chamber Music is Unpopular

The least popular of all varieties of the tonal art is chamber music, says the New York "Evening Post." This is due partly to the limited range of the color scheme, which makes an orchestra so much more interesting than the usual string quartette. But probably the main reason is the stubborn conservatism of the writers of chamber music, who adhere to the tiresome and artificial old sonata form with a perseverance worthy of a better cause.

While orchestral conductors have overtures and symphonic poems, and while pianists have short pieces innumerable to vary the symphonic or sonatal monotony, the chamber musician has to content himself with the unvarying cyclic piece in four movements. The "Evening Post" has frequently urged American composers to make a new departure, to take a hint from Liszt, to be original in form as well as in substance, and set the Europeans a good example. But Europe, after all, is in the field first.

England has a society called the Worshipful Company of Musicians, which, not long ago, offered a very generous prize for the best chamber music works of smaller dimensions and more free structure than the form which has heretofore been connected with this branch of the art. At a recent concert in London six examples of this new style of works, to which the name of Phantasies has been given, were played. To all of them prizes had been awarded. The first prize went to a "Phantasy in A," by the late W. Y. Hurlstone.

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CHINESE MUSIC.

Chinese music is incomprehensible to the Occidental ear, but opinions vary as to why this is so. Either the Chinese have less ear for harmony than more civilized peoples, or else they are so far beyond us that we cannot understand their combinations of tone. Chinese were the first people in the history of the world to develop a system of octaves, a circle of fifths, and a lot of other harmonical techniques, back in the days when our ancestors, the European savages had not invented even the simplest forms of melody.

Whether or not we shall finally arrive at understanding and liking something that approaches the harmonious discords of the Chinese, close observers claim to have discovered among the musicians and lovers of music a steadily increasing sensitiveness to harmonies, the existence of which was formerly unknown. Subtle harmonies of to-day are understood, which, forty or fifty years ago even, would have been regarded as incomprehensible. The musicians have grown more and more fearless in doing the things that used to be forbidden.

Pupils Heard to Advantage.

DECATUR, ILL., July 16.—A recital of the pupils of Esther M. Adams was held at her studio in this city recently. Those who took part in the presentation of the programme were Edith, Irene and Edna Rieple, Louise M. Watterson, Mildred M. Mueller, Leonora Tangney, Daisy B. Schultz, Elsie M. Oren, Bessie Maddox, Viola L. Hale, Zella M. Petty, Blanche E. Daniel, Blanche L. Williams, Blanche A. McBee and Grace L. Stuart, Mrs. Fred H. Wismer, Mrs. G. A. Kenney, Mrs. Esther Adams and Mrs. Clarence F. LeMasters.

Hammerstein Chorus Rehearses.

The chorus of Oscar Hammerstein's grand opera company will begin rehearsals next Monday at Fields Theatre, in West Forty-second street. Signor Rialph will be master of the chorus. There are one hundred American and fifty Italian girls in the chorus.

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NEW WORK SCHEDULED FOR
THE METROPOLITAN.

Puccini to Conduct Cycle of Own Works—"Flying Dutchman" and "L'Africaine" to be Revived.

As announced exclusively in MUSICAL AMERICA of July 14, Puccini will conduct the first performance in Italian of his opera "Mme. Butterfly" at the Metropolitan Opera House, according to announcement made yesterday by a representative of Heinrich Conried.

Mr. Conried also announced that his novelties for the coming Opera Season will be a revival of "The Flying Dutchman," Meyerbeer's "L'Africaine," Richard Strauss's "Salome," "Mme. Butterfly" and Puccini's "Manon Lescaut." In addition the same composer's "La Bohème" and "La Tosca" will be sung, the four operas constituting a Puccini cycle. Mr. Conried will pay the Italian composer \$8,000 for his brief visit to this city.

Another announcement made by Mr. Conried's representative is that he has abandoned the idea of producing Glück's "Armide" and Wagner's "Rienzi." The abandonment of "Armide" is due entirely to the fact that it will be produced at the Manhattan Opera House.

MINOR C. BALDWIN RETURNS HOME

American Organist Back From Inter-
esting Recital Tour
Abroad.

Minor C. Baldwin, the noted American organist, has just returned from a two months' tour of Europe, during which he gave a number of recitals, all of them being highly successful. He played in Royal Albert Hall, London, before 10,000 persons and was most enthusiastically received. He also was heard at the cathedral at Lucerne and at Brussels and at the Church of the Dominican Fathers in Antwerp.

Mr. Baldwin expressed himself as delighted with his trip and especially with his reception in London. Incidentally he stated that in many respects the old organs on which he had played in Europe were superior to those to be found in the United States, this being mostly due to the seasoned condition of the instruments and the tremendous size of the foreign cathedrals.

Mr. Baldwin has mapped out an organ recital tour of the United States for next season, which will literally take up every night of every week far into the spring.

MISS CLAIRE'S DÉBUT.

American Girl is Heard at a Concert in
London.

LONDON, July 16.—Mme. Marchesi sang at a concert given by one of her pupils, Marguerite Claire, an American girl of Atlanta, Ga., at Aeolian Hall, on July 13. Anna Hope, principal contralto of the Carl Rosa Opera Company and a former pupil of Mme. Marchesi, appeared also, as well as Renee Chemet Decreus, who won the first violin prize at the Paris Conservatory; Jean du Chastain, the Belgian pianist, and Albert Fransella, flautist.

THEATRICAL MANAGERS SEEK THOROUGHLY TRAINED SINGERS

MRS. H. C. De MILLE VOICES THEIR DEMAND FOR
LIGHT OPERA VOCALISTS

"If vocalists with good natural and well-trained voices only knew what a tremendous opportunity there was for them in the field of lighter opera, they would not be singing in choirs and at occasional concerts for a comparative pittance," said Mrs. H. C. de Mille, one of the best-known dramatic authors' representatives in this country, in her office in the Hudson Theatre the other day. Mrs. de Mille, whose husband was co-author with David Belasco in many successful plays, obtained the production of "The Lion and the Mouse" and "Strongheart," when almost every manager of importance had refused these two highly successful plays. While she has nothing to do with the engaging of talent, she has had so many requests for good vocalists, that she asked me to let the musical profession know of the dearth of talent.

"The day when mediocre voices, without the slightest training were good enough for light opera, are past," she continued. "The musical taste of the theatre-going public has been advancing steadily and now it demands the very best. Light opera singers who would have enthused audiences ten years ago, would find difficult work in obtaining a public hearing to-day. I have constant calls for good singers—men and women capable of fulfilling the requirements of to-day; that is, they must possess voice, training and some ability to act—the more of the latter, the better. It would be well worth the while of the musical profession to look into this matter, for the pay is good and what is more, the season lasts for from thirty-five to forty weeks—if the opera prove at all successful. There are few choir singers who average \$50 a week, the year around. Add to this a few concert engagements and lessons and, at the

outside, the total is \$75. But I know that the average is far less, with three months of stagnation every summer. In light opera a competent singer can earn from \$100 to \$500 a week, so that there is an appreciable difference. Then too, there is the additional fame of the light opera singer."

"But suppose a singer had ambitions for grand opera, would not the light opera work interfere?" I ventured.

"On the contrary, it would be a material aid, in experience and financially, for with the money earned, the singer could afford to engage the very best teachers," replied Mrs. de Mille. "And what the theatre needs even more than prima donnas, is chorus girls who have voices and know how to use them. I know that there is an unfortunate prejudice against the chorus girl, due to the acts of a few, but I also know that the vast majority of them are hard-working, honest and good girls, who are doing their best to obtain a decent living. But we need better quality of voices, and I know that there are many managers who would be glad to pay \$25 a week to obtain the right kind of choristers."

"And the composer. Haven't you a cheering message for him?" I asked.

"More than cheering—an imperative call to make himself known—to show what he can do to improve the quality of the music now current in light opera. I know that Sousa and Herbert and Engländer and others are popular, and deservedly so, but there is plenty of room for newcomers of talent. Some day one of the so-called classic composers will deign to write in a more popular style and then we will have a light opera worthy of its name. And don't forget one thing—managers are only too glad to examine the work of unknown composers and writers—in fact, the very freshness of the newcomer's work lends a charm to it, which those who have labored for years have lost to some extent."

E. M.

Dr. Neitzel's Start In Music

A pretty little incident concerning the manner in which Otto Neitzel, the great German critic and pianist, came to receive substantial recognition of his youthful talents, is being told now that Dr. Neitzel is announced for an American tour in the early autumn. Neitzel is the son of parents in very modest circumstances who lived in the obscure little village of Falkenberg, near the border of Pomerania, where the father was organist of the village church.

One evening the child, whose love of music and aptitude for harmonic intricacies amounted to a passion, was sent on an errand. Time passed and the elder Neitzel set out in search of the loiterer, intending to make a signal example of the lad for his careless ways. He found his son in deep converse with a stranger who lodged in the town. While engaged in making his simple purchase little Otto heard the attractive

sound of piano-playing and lingered to fill his soul with the coveted melody. The good-humored shopkeeper introduced the child to her lodger. This one turned out to be a fine amateur musician, Bernard Loeser by name. The little boy played a series of variations for the new friend, who listened with delight and urged the child on. When the father arrived Otto was improvising on a theme furnished to him by Loeser and the anger of the parent quickly changed to surprise and gratification. In a few minutes Loeser was in possession of the story of the Neitzels and their hopes for Otto. At once he exclaimed:

"It is all arranged now. Prepare your son for coming to Berlin by the 1st of January."

Early in 1865 Otto Neitzel went to Berlin and took up his residence with the generous Loeser. The youth was thoroughly educated, not only in music but in the classic sciences and literature.

He—"Are you musical?"

She—"I play the piano."

He—"Well, that's not an absolute denial."—"Meggendorfer Blätter."

SAINT-SAËNS NOT A STRANGER HERE

GREAT COMPOSER VISITED NEW
YORK CITY INCOGNITO SOME
YEARS AGO.

Disappeared From Paris, Went to South America,
Returned by Steamer to New Orleans and Re-
Shipped for this City—Recognized by Com-
patriots.

Despite the announcement that the coming tour of Camille Saint-Saëns will be the great composer's first visit to the United States, he has already spent a few days in New York city.

Saint-Saëns contracted the disappearing habit early in life, and on various occasions caused considerable alarm among his friends by leaving unexpectedly and forgetting to notify even his family of his address. While still young it was his habit to leave Paris and turn up subsequently in Morocco or Turkey or somewhere else without explanation and then calmly return to his haunts in the French capital.

Several years ago he disappeared once more and went to South America, returning by a fruit steamer to New Orleans and from there by another steamer to New York city. He maintained a strict incognito at the little French hotel in University Place, but he was recognized by several French musicians who happened to be there at the time and who explained to the landlord what a distinguished guest he was entertaining.

IMPROVISED AT CONCERT.

Interesting Musicales at Jackson Health
Resort Much Enjoyed.

DANVILLE, N. Y., July 18.—An entertainment of a very unique character was informally given at the Jackson Health Resort recently. It consisted of piano solos and songs, and was unique because of the fact that most of the music was composed by those who took part: William G. Hammond of Brooklyn, John David Beall of Rochester and Addison F. Andrews of New York. Mrs. Beall and Mrs. Hammond sang.

Mr. Hammond is the organist of the First Reformed Church in Brooklyn. His improvisation upon a theme, the first two bars of the "Evening Star" song from "Tannhäuser," suggested by someone in the audience, created enthusiasm.

New Organ Dedicated.

EAST ADAMS, MASS., July 16.—The dedication of the new organ at the Third Presbyterian Church, took place on July 13. Edward S. Fuller presiding at the instrument. Mr. Fuller had the assistance of Mrs. Leslie Merrick, soprano, I. Jaime Overton, violinist, and William D. Blatner, cellist, in the presentation of the programme, which contained the following organ numbers: Guilman's "Fourth Sonata," Bach's Prelude and Fugue in C minor, transcriptions of orchestral classics and selections from the works of such modern writers as H. M. Dunham, Deshayes and Widor.

Concert for The Elks.

DENVER, July 16.—At the conclave of the Order of Elks held in this city, the following programme was presented at the Symphony Concert, Marie Schlv Brenn appearing as soloist, and Raffaelo Cavallo conducting: Schubert's "Unfinished Symphony," Grieg's "Peer Gynt" Suite, and Müller's "Auld Lang Syne" overture.

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HUGO HEERMANN, VIOLINIST AND TEACHER COMING HERE

FAMOUS GERMAN VIRTUOSO TO JOIN FACULTY OF CHICAGO COLLEGE OF MUSIC

The Chicago College of Music is fortunate in having secured Hugo Heermann, the well-known violinist, as head of its violin department. He was born at Heilbronn, on the Neckar, Germany, on March 3, 1844. Even as a mere child his talents attracted the attention of older and famous musicians; so much so, that at the age of ten, having played for Rossini, he was introduced by that artist to Fétis, who was at that time director of the Brussels Conservatory.

Then came three years of hard study for the young musician, first at the Brussels Conservatory, where he took lessons of J. Meerts, de Beriot and Fétis; and then at the Paris Conservatory. At the end of the three years he was graduated, winning the first prize. In 1865 he was appointed leader of the Museum Concerts at Frankfurt,

where he did excellent work, until in 1878 he undertook the duties of professor of the violin in the Hoch Conservatorium of that city, which has been the principal scene of his activities even since. It is his successful work in this department of music, as well as his ability as a player, that led the Chicago College of Music to ask him to change the theatre of his endeavors.

The "Frankfort Quartette" was founded by him with H. Naret-König, Welcker and Hugo Becker. This organization has toured the Continent time without mention and has earned for itself an enviable reputation.

Heermann has made concert tours in Germany, France and England. A great admirer of the composer Brahms, it is largely through his efforts that that composer's violin Concerto has become so popular. In fact, he was one of the first to take up this work and make it an important number on his programmes.

PETSCHNIKOFF'S WONDERFUL MEMORY

Alexander Petschnikoff, the "Poet of the Violin," who is to tour America during the coming season, is a man of brilliant mentality as well as poetic soul. His ability to memorize is remarkable. When he receives new music, he goes to a quiet place, where he reads it over like a book. After that it is not looked at again, for it remains in his brain and heart for ever.

The musician has always been known as having more than the usual quota of trials and tribulations, and Petschnikoff is no exception to the rule. There is scarcely an-

other artist who has suffered so much or has played so sad a part, and although he is happy now, the sorrow of former days lives again in his music.

While Petschnikoff was playing the second movement of a Beethoven Concerto in Berlin, a noted Australian violinist was heard to say that all of Petschnikoff's brother artists together could not produce such a tone. Another violinist once said that he regretted with all his heart that he was no writer, for if he were, he would have written a volume on Petschnikoff's violin playing, which would have been a guide to all musical aspirants.

AN UNEXPECTED CONCERT.

Scranton Oratorio Society Sings Well After One Rehearsal.

SCRANTON, PA., July 14.—The Scranton Oratorio Society gave an enjoyable concert in the hall of St. Thomas's College July 11 in honor of the delegation of Canadian coal men visiting the city.

As the arrangements had been made somewhat hurriedly, allowing time for but one rehearsal, the chorus seemed to lack ease and certainty at first. As the evening advanced, however, it gained self-confidence and sang with its customary spirit and enthusiasm. The vocal material of this organization is of a high grade and the singers reveal an admirable intellectual grasp of their numbers. The programme was made up of selections in which the society has made repeated successes. John T. Watkins conducted in his well-known inspiring manner.

PUPILS OF CRITIC PERFORM.

Talented Players Heard at Mrs. Smith's Recital in Columbus.

COLUMBUS, O., July 14.—Mrs. Ella May Smith, the musical critic of the "Sunday Dispatch," presented a number of young pupils in an interesting recital at her studio on Friday evening of last week.

In the rendering of a programme drawn from the compositions of Bach, Schumann, Tchaikowsky, Haberbier and others the players showed the results of most painstaking instruction based on broad and artistic principles. Agreeable variety was afforded by the singing of Harry W. Westerman, bass-barytone, who contributed "Ye Bid Me Welcome" from "Der Trompeter von Säckingen" and songs by Grieg, Hiller, Bullard and Norris.

Rosalba Beecher Married.

LONG BRANCH, N. J., July 16.—Mrs. Rosalba Beecher Collins, the singer, and Lloyd G. Hartshorne, of New London, Conn., were married on Thursday afternoon at the Dudley street home of Mrs. William Hoey, the Rev. Dr. John Handley, pastor of St. Luke Methodist Church, officiating.

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EDITH MOXOM GRAY

BIRTHDAYS OF THE WEEK

Among the musicians whose birthdays fall during the current week are:

Gustav Dannreuther, born July 21, 1853, in Cincinnati. After having studied at the Hochschule für Musik in Berlin under de Ahna, Joachim and Heitel, he lived in London until 1877, and then joined the Boston Mendelssohn Quintette Club, travelling through the United States, Canada, and Newfoundland until 1880, when he settled in Boston as a member of the newly formed Symphony Orchestra. He has been director of the Buffalo Philharmonic Society, founded the Beethoven String Quartette (renamed "Dannreuther"), and was for three years leader of the New York Symphony and Oratorio Societies under Walter Damrosch. He now devotes himself exclusively to chamber music.

Eugene Ysaye, the celebrated violinist, born at Liège, Belgium, July 16, 1858. He was a pupil of his father, then of the Liège Conservatory, and of Wieniawski and Vieuxtemps at Brussels. The latter's influence obtained state aid for the continuance of Ysaye's studies in Paris. Since 1886 he has been professor of violin playing at the Brussels Conservatory, and leader of the Ysaye Quartette. In 1886 he was made Chevalier of the Legion of Honor. He has published various violin works. He has made several tours of America.

Fanny Bloomfield Zeisler, born at Bielitz, Austrian Silesia, July 16, 1866. In 1868 her parents went to America and settled in Chicago. Her first teachers were Bernhard Ziehn and Carl Wolfsohn. At the age of ten she played in public. In 1878, on the recommendation of Mme. Escipoff, she went to Leschetizky at Vienna, study-

ing with him for five years. She has been brilliantly successful both in America and Europe, having repeatedly given concerts in all of the principal cities.

Hugo Riemann, distinguished author, critic and teacher, born at Grossmehlra, near Sonderhausen, July 18, 1849. He was trained in theory by Frankenberger, studied piano with Barthel and Ratzenberger, studied law, philosophy and history at Berlin and Tübingen, studied later at the Leipzig Conservatory, and received the degree of Doctor of Philosophy from Göttingen. He has been active as a conductor and teacher at Bielefeld, Leipzig, Hamburg and Wiesbaden, and is an honorary member of numerous musical societies. He has composed many pianoforte pieces and songs, besides a violin sonata and a quartette. His writings, historical, critical and theoretical are important, as well as numerous. Among them are "Analysis of J. S. Bach's Well-Tempered Clavichord," "Lehrbuch des Kontrapunkts," "Die Entwicklung unserer Notenschrift."

Edward Morris Bowman, born at Barnard, Vermont, July 18, 1848. At various times he was a pupil of William Mason, J. P. Morgan, Franz Bendel, Edward Rohde, Aug. Haupt, Weitzman, Edward Batiste, Bridge, Macfarren, Turpin and Guilmant; and was the first American to pass the examination of the London Royal College of Organists. One of the foremost organists in the United States, he is a very successful teacher, being Ritter's successor as Professor of Music at Vassar College, and having been thrice re-elected as President of the "Music Teachers' National Association." He is the author of several musical works.

"THUS SPAKE RICHARD STRAUSS"

Some of Richard Strauss's remarks at a rehearsal of his sensational opera "Salome" at Prague have been put on record by a member of the orchestra and printed in the Leipziger "Nachrichten." At one place he stopped the orchestra and said to the players:

"Gentlemen, that must sound very sweet—must smack, as it were. Imagine yourselves eating a luscious pear which actually melts on the tongue."

Such moments, however, were rare. On the whole, he showed that he regarded

the orchestra as the prime factor. "No consideration for the singers! In this opera there is no consideration," he exclaimed at one place. The passage was repeated more vigorously. Then came a place where the trombones and trumpets added to the din. Again Strauss interrupted them.

"Children," he said, "that is too gentle. We want wild beasts here. This is no civilized music; it is music which must crash. Go to the zoo and listen to the wild beasts there. That's the way it must sound."

A MUSICAL CONSTITUENT.

Senators and Representatives get all sorts of extraordinary requests from constituents, but Senator Berry of Arkansas claims that one he received a few days ago easily beats the record. The letter, which was from a woman, was accompanied by two songs, one entitled, "Why, Oh, Why?" and the other, "Peace, O Peace." The writer said:

"Senator, I want you to take these songs, which I have composed after months of hard and persistent labor, to President Roosevelt, submit them to him, and I will agree to allow you 10 per cent. on the proceeds from the sale. You know, Senator, the President's endorsement will be a great advertisement for the songs, and I feel sure they will be a go. You might also sing them to the Senators if you have the time."

Delaware Schools to Have Music.

DOVER, DEL., July 17.—Delaware is to be a singing state. The State Board of Education has adopted the Natural Music Course and added books numbered from one to five to the public school curriculum.

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Van Norden Engaged.

THOUSAND ISLAND PARK, N. Y., July 17.—Berrick van Norden, the New York tenor, has been engaged to sing at the second of a series of three concerts to be given here this summer by Professor Tom Ward. First of the concerts will take place July 24. On the night of the third and last concert Sterndale's cantata "The May Queen" will be sung by a chorus of one hundred and fifty voices.

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EXCITING CONTEST AT CANTON FESTIVAL

AKRON TUESDAY MUSICAL CLUB
WINS PRIZE FOR BEST
MIXED CHORUS.

Canton, Utica and Pittsburg Societies Also Receive Awards—J. Parson Price of New York One of the Judges.

CANTON, O., July 14.—In the early hours of Thursday morning of last week there came to an end in the Auditorium the most important musical event Canton has ever seen, the second annual Eisteddfod of the Stark County Eisteddfod Company.

For five hours the 4,000 people in the audience sat and listened to the work of the various performers. Welsh spirit prevailed and there was an exhibition of the Welsh love for music in the attentiveness and appreciativeness of the audience right up to the end of the long programme. Five states sent delegations, and almost every contest was spirited.

The acme of interest was reached in the competition for mixed choruses of not less than one hundred voices. As was expected by many, the Tuesday Musical Club of Akron, conducted by Harry Ivan Williams, the well-known Welsh tenor, captured the first prize. The Pittsburg Choral Union was second and the Philharmonic Society of Utica, third. The Canton Choral Society ran a close race with the Utica singers for third place.

"Worthy Is the Lamb," from "The Messiah," and "The Spring," by Gwent, were the two compositions each club was required to sing.

The Akron singers made a fine showing, their work revealing careful attention to accuracy of technical details and musicianly conception of the numbers in hand. The singing of the Pittsburg Choral Union also reflected much credit upon the conductor and the members of the chorus, as well.

The prize in the competition for women's choruses was easily won by the Canton Ladies' Chorus with impressive renderings of Schubert's "The Lord Is My Shepherd" and Evans's "March of the Men of Harlech." Utica, with its Arion Male Chorus, was the winner in the contest of that class, while the prize for the best church choir went to the First Presbyterian Church of Bridgeport, the choir of the First Presbyterian Church of Alliance winning the second award.

Prizes were also awarded for vocal solos and duets, and violin and piano solos. Special mention should be made of the singing of Ida Heatley of Pittsburg, who was the successful competitor among the altos.

The adjudicators were J. Parson Price, New York, Ernest R. Kroeger, St. Louis, J. Hayden Morris, Mount Vernon, N. Y., and G. Mark Evans, Shamokin, Pa.

New Haven Musicians Summering.

NEW HAVEN, CONN., July 16.—With few exceptions the studios of our local musicians are closed for the summer months. Isidore Troostwyk is in the White Mountains. E. A. Parsons at Vineyard Haven, Mass., Geo. Chadwick Stock at Woodmont, Franz Milcke in the Berkshires, Madame Tealdi at Morris Cove, Genevieve Bailey in the Catskills, Prof. Haesche at Governor's Island, Frederick Weld at Chautauqua, and E. A. Leopold is cruising in his new yacht.



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CLARENCE EDDY

YSAYE'S COMING TO AMERICA SAID TO BE MUCH IN DOUBT



EUGENE YSAIE AND HIS FAMILY

For the last few days, music circles in New York city have been considerably interested in a report that Eugene Ysaye, the famous violinist, who, it was reported, was to tour this country under the management of R. E. Johnson, had cancelled his contract and would tour Europe, instead of coming to this country.

At this writing, *MUSICAL AMERICA* has not been able to ascertain definitely whether the great Belgian player virtuoso would come or not. Mr. Johnson declares emphatically that Ysaye will come. From other sources, considered reliable, comes the information that not only would he not come, but that he never had any intention of coming. Early this week, the New York "Sun," which is very accurate in its news, printed a positive statement that Mr. Johnson had set out to cancel some of the contracts he had made for Ysaye for next season. The story made the direct allegation that Ysaye had cabled to Mr. Johnson refusing to come to this country. When Mr. Johnson's attention was called to this statement, he made an emphatic denial.

"I want to state positively," he said, "that Ysaye will come next season and play here under my management. Last spring a firm of managers in Paris offered Ysaye 150,000 francs for a concert tour of Europe, but he declined. My representatives saw him subsequently and he agreed to come to this country upon the most liberal terms he has ever had offered to him. Three weeks ago, I sent the contracts to him to sign and I expect them to be returned within a week or ten days."

Mr. Johnson also denied the story current, that the joint tour which he had booked for Nordica and Ysaye had been abandoned. He stated that both artists would appear in dual recitals, no matter what rumor stated to the contrary. It was also asserted during the week that Ysaye had been booked for an extensive concert tour of Europe and that he had never any intention of appearing in this country.

It is evident from Mr. Johnson's own statements that Ysaye has not yet signed his contract, so that the question of his coming is still an open one.

ATLANTA TEACHERS FORM NEW SOCIETY

Band Together to Elevate The
Cause of Southern
Music.

ATLANTA, July 17.—The Association of Music Teachers recently organized in this city has for its primary object that of securing for Atlanta a series of winter concerts.

The universal consciousness of the crying need for good music has finally aroused among musicians an active intention to secure it. The plans of the association with regard to the concert series have not as yet been formulated, but the dominant suggestions, which will probably prevail when the matter is considered officially, seem very wise.

One idea is to bring to Atlanta those rising artists, steady in their work and conscientious in giving always of their best, who are numerous, frequently as enjoyable as, and oftentimes more satisfactory than

The chief method of raising funds will probably be by subscription tickets for the concert series.

MRS. MÜLLER'S MUSICALES.

Midsummer Entertainments Delight
Southern City.

ATLANTA, July 17.—"Midsummer Evening Musicals" is the title of a series of recitals which Mrs. Kurt Müller has inaugurated at the Klindworth Conservatory in this city. In the first she was assisted by Kurt Müller, pianist, and Anna Hunt, violinist. The programme was made up of Schumann selections entirely.

The next concert will bring forward J. W. Marshbank, tenor; Alex Dittler, violinist, and Kurt Müller, pianist. The programme is to consist of French selections. At the third concert English music will be given.

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WORCESTER FESTIVAL PLANS ANNOUNCED

TO BEGIN OCTOBER 3 AND TO INCLUDE THREE BIG CHORAL WORKS.

Isabelle Bouton, Louise Ormsby and Frederic Martin to be the Soloists and Franz Kneisel and Wallace Goodrich, the Composer.

WORCESTER, MASS., July 18.—The board of governors of the Worcester Music Festival for 1906 has made its preliminary announcement for the festival, which is the forty-ninth annual, and which takes place the first week in October, one week later than heretofore.

The works decided upon are Handel's "Israel in Egypt" as the principal oratorio work, to be given on the evening of Wednesday, October 3, and for Thursday night, Verdi's "Requiem" and Brahms's "Song of Destiny" make up the programme. The artists announced for the "Requiem" are Louise Ormsby, soprano, Madame Isabelle Bouton, mezzo-soprano, and Frederic Martin, basso. Mr. Martin sang at the 1904 festival and Madame Bouton was one of the principal artists last year, while Miss Ormsby is a new comer to the Worcester festival.

The Boston Symphony Orchestra has been engaged and the conductors will be Wallace Goodrich and Franz Kneisel, the conductors of the 1905 festival. Rehearsals for the oratorio and the "Requiem" and "Song of Destiny" have been going on during the winter and spring and will be taken up again in September, after the summer vacation.

The artists for artists' night have not been announced, with the exception of Bessie Bell Collier, a favorite pupil of Kneisel, who will play a short violin solo. Miss Collier is not the principal festival violinist, but on account of her marked progress and remarkable ability, being highly recommended by Mr. Kneisel, it has been decided to give her a place in the artists' night programme.

The festival programme will be edited this year by Arthur L. Curry of Newton Highlands, who wrote the orchestral work "Blomidon" which was played at the 1902 festival, and at the St. Louis Exposition.

MUSIC AT CHAUTAUQUA.

Programme for Next Week Characterized by Sterling Merit and Variety.

CHAUTAUQUA, N. Y., July 15.—The musical programme for the week of July 23 in this city is to be as follows:

Rossini's "Stabat Mater"; "The Elijah"; illustrated lecture on a musical theme by N. J. Corey of Detroit; American Composer's programme with solos by William H. Sherwood and Sol Marcossion; "The Messiah"; lecture series by Mr. Corey, illustrated at the piano.

Friday of last week was Choral Competition Day. Invitations to participate in the competition had been extended to choirs and choruses of New York, Pennsylvania, Ohio and Indiana. Substantial prizes were given for the following selections: "By Babylon's Wave," by Gounod; "The Wilderness," by Sir John Goss; "The Spring Has Come," by Dudley Buck; "Rockin' in the Win'," by Neidlinger; "The Sea Hath Its Pearls," by Pinuti, and "Annie Laurie," by Dudley Buck.

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PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N. Y.

An Independent Musical Newspaper, specially devoted to the musical interests of the United States and Canada.

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 For one year (including Postage) - - - \$1.00
 Foreign (including Postage) - - - 3.00
 Single Copies - - - 05

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NEW YORK, SATURDAY, JULY 21, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The proposition made by a Washington musician to establish a censorship of music in the Capital is interesting but very impractical. The proposition includes the establishment of a great central committee to consist of social, financial and music leaders who will say not only what musicians shall appear in Washington, but what they shall play. Furthermore, the censorship will extend to such an extent as to prevent any one from playing in Washington unless he be engaged by the committee in question. Such a proposition is absurd on the face of it for the simple reason that even if Congress were to pass a law authorizing such supervision it would be declared unconstitutional, if the President lacked sufficient good sense to veto it. And even if this were not the case, how would the lawmakers of the nation excuse the creation of such a trust—for that is all it would be? The idea of minimizing competition is not a good one, for it is through competition that humanity prospers and gains and learns. If a committee were formed for the purpose of arranging dates so that they would not clash, it would be doing a great service to music lovers and would have some excuse for existence. But beyond that, the proposition is visionary and impractical of materialization.

MUSIC'S NOTABLE VICTORY.

Music has won a notable victory—a veritable triumph and New Haven was the scene of its apotheosis. The board of aldermen of the City of Elms, rising in their might, as only aldermen can, smote the foes of music hip and thigh, and now the chief of police is censor of the musical phase of New Haven restaurant and saloon life.

Hitherto, music undiluted, fearsome, and at times even wondrous, has emanated from various restaurants and saloons, to the horror of the hearers. But all that has changed now, for defying the political pull of saloonkeepers and daring the possibility of having Chicago potted chicken forced upon them by revengeful restaurateurs,

the aldermen have enacted a law by which every place where eatables or drinkables are sold to mankind, must obtain a license from the chief of police before music of any sort can be played within its precincts. Infraction of this law is punishable by a fine of from \$5 to \$10 and the chief of police has absolute sway as to the issuing of licenses.

New Haven has set an example for the rest of the civilized world, and if conditions in New York city were only such that this true example of altruism could be imitated here, the inhabitants of New York might rise and call the New Haven aldermen blessed. But alas! political conditions are such that a similar statute enacted in New York city or in Chicago would lead to unlimited graft and some corner saloon would receive its license, while the largest hotel would have to go without its quota of music, because it had refused to bribe some police official.

But the beginning has been made, and some day humanity may be able to eat and drink in peace without having to keep time with the strains of some popular ragtime melody.

COMMERCIAL JOURNALISM.

Writing in a recent issue of the "North American Review," Samuel Bowles, editor and owner of the Springfield "Republican," one of the best daily papers in the United States, deals at length with commercial journalism. In view of the stand taken by MUSICAL AMERICA against this unfortunate phase of journalism, Mr. Bowles's words are worth reproducing:

"A newspaper-maker certainly cannot afford to disregard the interests of his advertisers; but when the rights of the readers are subordinated or submerged to meet the short-sighted demands of the advertisers, the newspaper becomes so far simply a lie. Such a policy persisted in, defeats itself and the newspaper produced simply to carry advertising ultimately becomes of very little value to its commercial patrons.

Mr. Bowles did not go far enough. He might have added, had he known of the conditions existing in musical journalism before the advent of MUSICAL AMERICA, that blackmailing people into the giving of advertising, into paying for laudatory write-ups, into the publishing of pictures for pay, was even a worse crime against journalistic morality than the publishing of a sheet devoted simply to its advertisers. Even the United States postoffice forbids advertising sheets the use of the mails as matter of the second class, and there is no doubt that did the national government realize the exact status of certain musical sheets it would prevent them from going into the mails at all as coming under the head of "fraudulent mail matter."

Honest, independent, and fearless journalism is the greatest power for public good there is. It is the safeguard of the people against all that is illegal, immoral and wrong. Independence in musical journalism has been notable mainly for its absence, but now that MUSICAL AMERICA has obtained so strong a foothold, there is hope that the example it sets may some day be followed by repentant sinners—repentant, probably because their illegal revenues have been so sadly impaired, if not altogether killed by an honest newspaper.

Looking at the question from a purely commercial view-point, the newspaper which is independent and honest can give its advertisers a far better return for their money than one notoriously corrupt and buyable. A notice in one of the commercial musical sheets evokes the immediate comment that it was paid for, for all the world knows that their columns are for sale to anyone having enough money. It is different with the honest paper. A genuine criticism, or a kindly notice, such as MUSICAL AMERICA has printed a great number of times, tends to aid musicians and to help the cause of music to its rightful place among the higher arts.

Mr. Bowles may not live to see American journalism free from commercialism, but that day is surely coming, and it is

papers like the Springfield "Republican" and MUSICAL AMERICA which are hastening its approach.

THE WEEDING OUT.

The weeding-out process has begun, and soon we will learn what artists are really coming to this country this season, and which were used only to further the self-advertising schemes of certain managers. If all the artists whose names have been mentioned as being bound for these shores were to come, the plethora would be so great that financial failure of seventy-five per cent. of the ventures would result.

The first artist about whose coming there is doubt is Ysaye, who, it is said will tour Europe instead of America next season. There is also considerable doubt about Kubelik's coming, but in his instance the matter will not be settled for another week or two. Paderewski's tour is limited to less than ten performances. Saint-Saëns will be heard only twenty times or so, and many of the other foreign artists have very limited tours mapped out for them. Lhevinne, Rosenthal, Gabrilowitsch, Petschni-koff and other artists of their calibre will make extended tours.

Operatically, Mr. Conried's announcement that his only novelties will be "The Flying Dutchman," "Madame Butterfly," a revival of "L'Africaine" and "Salome" will not create a sensation. Of the four operas named, the last will be the only real novelty, for "Madame Butterfly" will have been sung in English by the Savage Company two months before it will be heard at the Metropolitan Opera House. Of course, "Salome" will prove an attraction, for aside from the fact that it has created a sensation in Germany, curiosity to see so prurient a play as Oscar Wilde's, will draw many of the morbid. The Hammerstein camp, as a sort of reply to the "Salome" challenge, announces the production of "Samson et Dalila" with the composer, Saint-Saëns in the conductor's chair.

So far as the San Carlo Opera Company is concerned, it is not coming, despite the announcement and advertisements of Henry Russell, who declared that he would import the entire organization from Naples. As will be seen on another page of this issue of MUSICAL AMERICA, the coming of the organization is officially denied by the Secretary of the Teatro San Carlo.

It will be a busy musical season—there will be many successes and many failures—but, on the whole, music will benefit by the slain and wounded, as well as by the victorious survivors, but there is no denying the fact that unless some of the artists now announced to appear next season change their minds, somebody will lose money.

ANOTHER CONFESSION OF FAITH.

They say that confession is good for the soul, but some unintentional confessions are so naïve and so unsophisticated as to have exactly the opposite effect. A recent number of a certain commercial musical sheet contains the following confession of faith, written by its editor under a Paris date:—

"After all, when these European papers print notices about musicians or musical artists, America only learns of it when the notices are reprinted in the—By that time the artists have already expended most of their resources."

In that last sentence is contained a most graphic resumé of the policy of the paper in question, and its editor. Further comment is unnecessary.

Says "Punch", that fountainhead of British humor:

"It is rumoured that Mr. Frederic Cowen, by way of appreciation of his success at the Crystal Palace, will shortly have a Handel to his name."

Poor music, what awful things are perpetrated in thy name!

PERSONALITIES.



PAULINE LUCCA

Lucca.—Pauline Lucca, the famous singer of a decade ago, sent the above photograph—the last taken of herself—to MUSICAL AMERICA, last week. Mme. Lucca is living quietly at Gmünden, Austria, but still maintains her interest in music.

Charlton.—Loudon P. Charlton, the noted manager, sailed for this city on July 18.

La Villa.—After August 1, Paolo La Villa will receive pupils in singing at his new studio, 506 Haight street, San Francisco.

Hassell.—Irwin E. Hassell has been engaged as head of the virtuoso piano class at Dr. Eberhard's Grand Conservatory of Music.

Gorlitz.—Hugo Görllitz had the pleasure of shaking the hand of King Edward after the recent concert of the Vienna Philharmonic Orchestra at Albert Hall, London.

Caruso.—Enrico Caruso will spend August at Ostend, where he will sing eight times at the local Kursaal. Subsequently he will be heard in Vienna, Berlin and Hamburg.

Grienauer.—Karl Grienauer, the distinguished 'cellist, is spending his summer vacation at Friend's Lake, one of the most picturesque sheets of water in the Adirondack Mountains.

Richolson.—Edna Richolson's concert tour next season will be under the management of Henry Wolfsohn. Miss Richolson, who was Rafael Joseffy's favorite pupil, is passing the summer at her parents' summer home at Leland, Ill.

Safonoff.—A French paper takes exception to the fact that Wassily Safonoff fell asleep and subsequently snored while acting as one of the judges appointed to award a prize at a students' competition.

Acte.—Aino Acte the Finnish prima donna of the Paris Grand Opera, has received a prize from the Life-Saving Society of the Department of the Seine, France, for saving the life of a little girl while on her holiday last summer.

Sheehan.—Joseph Sheehan, Henry W. Savage's leading tenor, has been in London for a fortnight attending performances of "Madame Butterfly" at Covent Garden, to prepare himself for the English version of the opera to be produced next fall in this country.

Elgar.—Sir Edward Elgar's new work, "The Kingdom," to be produced at the Birmingham Festival, will be performed for the first time in London by the Alexandra Palace Choral and Orchestral Society, under the direction of Allen Gill, on November 17.

Garden.—The coming winter will see Mary Garden first, three months at the Opera Comique, Paris, where she will sing in "Aphrodite," "Pelléas," "Cherubim" and "Louise;" then a season at the Théâtre Constanzi in Rome where she will appear as *Thais*, *Manon* and *La Traviata*.

Sousa.—John Philip Sousa has been gazetted "Officier de l'Instruction Publique" of France. This distinction gives Mr. Sousa the golden palms and rosette of the French Academy. He is the only American who has received this decoration. He is also a member of the Royal Victoria of England, having been decorated by King Edward five years ago.

Reinecke.—Carl Reinecke, the veteran pianist and composer, still plays in public occasionally, being recognized as the greatest living interpreter of Mozart. As he has retired from his activities in connection with the Gewandhaus Orchestra and the Royal Conservatory in Leipzig, his time is now principally devoted to composition. He is eighty-two years old.

OCEAN GROVE SEASON NOW IN FULL SWING

CANTATA, "THE KINGDOM OF HEAVEN" HEARD HERE FOR THE FIRST TIME.

Swedish National Choir and Alma Webster-Powell Sing—Noted Artists at Seaside Resort.

OCEAN GROVE, N. J., July 17.—The music season at this place is now in full swing and from present indications should prove a most successful one, both artistically and financially.

Last Saturday evening an appreciative audience gathered in the auditorium to hear the cantata "The Kingdom of Heaven," the orchestral parts of which were arranged in English for Director Tali Esen Morgan, who produced the composition for the first time to-night.

Last night the attraction was the Swedish National Choir of fifty-five men. They sang twelve numbers assisted by Mme. Alma Webster-Powell. Among the attractions booked for the latter part of this month is Mme. Nordica.

Ocean Grove seems to be a magnet for musicians, vocalists and bridal parties. At the present time it is sheltering Dr. Charles F. Freemantel of Philadelphia, tenor; Marie Stillwell, contralto; Beatrice Fine, soprano; Julian Walker, Gwilym Miles, William Harper and Frederick Wheeler, basses, besides Frank K. Smith, the organist of the Lenox Avenue Church, New York.

Frank Nagel gave a recital of his own compositions at the Highland Park Chapel, Des Moines, Ia., being assisted by Mrs. Nagel, reader; Grace Clark De Graff, soprano; Maybelle Wagner-Shank, mezzo-soprano, and Signor Gilamini, barytone. By request the programme was the same which Professor Nagel rendered before a large audience in March. The principal work was the setting to music of Bryant's "Thanatopsis."

CHORAL FESTIVAL PLEASES OSHKOSH

Many Societies From Surrounding Territory Participate in the Music.

OSHKOSH, July 17.—This city was the scene of lively preparations for the reception of the various choral societies who were to take part in the song festival. The following societies were entertained: "Concordia," Manitowoc; "Concordia," Sheboygan; "Fidelia," Green Bay; "Freier Sängerbund," Manitowoc; "Germania Männerchor," Fond du Lac; "Gesangverein Bavaria," Sheboygan; "Harmonie," Plymouth; "Kiel Männerchor," Kiel; "Liederkranz," Sheboygan; "Liedertafel," Two Rivers; "Männerchor," Appleton; "Gesangverein Germania," Ripon; "Port Washington Gesangverein," Port Washington; "Männerchor Teutonia," Mayville; "Mozartverein," Janesville.

The festival concert was opened by the Arion Orchestra under the direction of Charles Bauer, with the "Welcome Overture" of Schlegel. The massed chorus was conducted by William Borchert. Praise is due to the artistry of the soloists, Bessie Mayhorn of Fond du Lac, Harry Meuser and W. Inbush, both of Milwaukee. Good work was done by the Milwaukee Quartette Club under the direction of the leader, Charles J. Orth.

Minneapolis Singer's Concert.

OAKES, N. D., July 19.—Gertrude L. Bly, soprano soloist of Central Baptist Church, Minneapolis, was cordially received at her concert here last evening. In such numbers as H. Lane Wilson's "Carmina," Edna R. Park's "A Memory," and songs by Elkin and Mascheroni, she revealed a sweet and flexible voice which has been carefully trained. Josephine Curtis, a Minneapolis violinist; Ethel Farmer of St. Paul, reader, and Pearl Fenton, accompanist, assisted Miss Bly.

WEBER PIANOS

- ¶ Manufacturing conditions in the piano industry to-day are such that prices can not be reduced without a corresponding reduction in quality. *Yet there seems to be a tendency even among high-grade manufacturers to put on the market pianos bearing their name at lower prices than ever before.*
- ¶ That this can be done without a lowering of standards does not stand to reason. It is well known that labor costs more, and practically all the materials that go into the making of a high-grade piano were never higher than now.
- ¶ Contrary to the policy of certain other manufacturers (whose names in the past have stood for the best) is the policy of THE WEBER PIANO COMPANY. *The Weber is selling to-day for more than ever in its history.* And yet it has been necessary to double the output of the Weber factory in order to keep pace with the demand.
- ¶ Of one thing the public may be assured: There will be no sacrifice of the quality of the Weber Piano in order to meet price competition. *The prices of the Weber will be advanced when necessary.*

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for the best composition of that description that shall be submitted to them on the terms given below, viz.:

- 1.—The subject must be a purely American theme of a patriotic character, and the composer must be an American citizen.
- 2.—The Cantata must be of sufficient length to require not less than 90 minutes for its performance.
- 3.—It must be scored for full orchestra, chorus, and soprano, contralto, tenor and basso or barytone solo parts.
- 4.—Selection will be made and the prize awarded by a board of judges, whose names will be announced hereafter.
- 5.—Manuscripts must be submitted not later than December 1, 1906, and should be sent direct to Strawbridge & Clothier.
- 6.—The cost of publishing the Cantata selected will be borne by Strawbridge & Clothier, who will reserve the right of performance by their own Chorus. Net profits derived from the sale of the work shall be shared equally by the composer and Strawbridge & Clothier.

STRAWBRIDGE & CLOTHIER, Philadelphia

Early Concerts in the United States

An extremely valuable article on "Early Concerts in America" is printed in the "New Music Review" for June. It is by the scholarly O. G. Sonneck, musical librarian of the Library of Congress, and begins with this information:

"Public concerts, that is to say, concerts to which admission is gained by payment, are a relatively modern institution. John Banister seems to have introduced them at London in 1672; Israel traced the first in Frankfurt-on-Main to 1713; Sittard, the first in Hamburg, to 1719, and Hanslick dates the introduction of public concerts at Vienna not earlier than 1740. If Hanslick is correct, then it will come as a surprising bit of historical news to the reader that the first concerts given on a democratic principle in our country antedate those given in Vienna by almost ten years.

"The first concert mentioned anywhere in our Colonial newspapers was thus advertised in the Boston 'Weekly News Letter,' on December 16-23, 1731:

"On Thursday, the 30th of this instant December, there will be performed a Concert of Musick on sundry Instruments at Mr. Pelham's great Room, being the House of the late Doctor Noyes near the Sun Tavern.

"Tickets to be delivered at the place of performance at five shillings each, the concert to begin exactly at six o'clock, and no tickets will be delivered after five the day of performance.

"N. B. There will be no admittance after six."

The curious fact is further pointed out by Mr. Sonneck that in those days it was not customary to print programmes, not

even in Europe, for though the custom was introduced at Hamburg in 1729, it was unknown in Leipsic and Berlin until about 1780, and in Vienna even later than that. Moreover, the newspapers not once positively allude to the musician or musicians who introduced concerts at Boston. The only clue is the notice that the first concert was to take place at "Mr. Pelham's great Room." Now, this Pelham was identical with Peter Pelham, the engraver, dancing master, manager of the subscription assembly (in Puritan Boston!), boarding-school keeper, instructor in "writing, arithmetic, reading, painting upon glass," and dealer in "the best Virginia Tobacco." A man of such versatility may also have been proficient enough as a musician to give concerts. This hypothesis is strengthened by the fact that he appreciated the difficulties of the musical art sufficiently to put his son for nine long years "under the Tuition of an accomplished Professor of the Art of musick." Then, after his return to Boston, in 1743, "Mr. Peter Pelham, Jun." advertised his readiness to give lessons on the harpsichord, and in the "Rudiments of psalmody, Hymns, Anthems, etc."

Mr. Sonneck is "prepared to show that about 1790 our principal cities, in population still so insignificant that they to-day would hardly be noticed on the maps of our country, possessed a concert life that would put many a large American city of to-day to shame."

Wheeling's Sängerbund.

WHEELING, W. VA., July 18.—The annual Sängerbund of the Central Ohio Sängerbund to be held here August 21, 22 and 23, promises to be a great success. The soloists are to be Alice Merritt Cochrane, soprano; Edward Strong, tenor, and Edmund A. Yahn, barytone. The New York Symphony Orchestra, under Walter Damrosch, will furnish the orchestral portion of the programme.

Lightning Kills Musician.

TOLEDO, July 16.—While Kathryn Buck, a prominent music teacher, of No. 515 Stickney avenue, was giving a luncheon in honor of her brother, who had come here from Omaha, accompanied by his wife and two children, a bolt of lightning struck, killing her brother, Nelson Buck, instantly. Miss Buck and other members of the party, C. E. Frisbie and G. W. Hull, both musicians, were also stunned by the shock, but soon recovered. Mr. Buck previous to his removal to Omaha was a member of the choir of the Central Congregational Church here.

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FORECAST OF NEXT BUFFALO SEASON

LAKE CITY TO HEAR PLENTY OF THE BEST MUSIC DURING COMING WINTER.

New Symphony and Philharmonic Societies to be Important Factors—Pittsburg Orchestra Engagements.

BUFFALO, July 16.—In Buffalo the outlook is very promising for 1906-'07. With two new musical organizations to start the season, besides the regular number of established societies, musical doings are thoroughly interesting.

The Symphony Society promises a series of orchestra concerts that will be of the greatest musical value to Buffalo. Some of the best orchestras in the country will be brought here. Probably nothing more important in a musical way has occurred in Buffalo in several years than the organization of the Symphony Society. The advancement of Buffalo's musical interests is the aim of the society, and with that aim in view, the society has determined to bring some of the representative orchestras of the country here.

The new chorus, the Philharmonic, promises to fill an important place in the musical affairs of the city. A chorus of mixed voices has not been a possession of Buffalo since the death of the Vocal Society, some seven or eight years ago. That there is plenty of excellent material in the city for a chorus of this kind is evident from the number and quality of the singers who have applied for admission.

The Orpheus, the Guido Chorus, the Sängerbund, the Teutonia, the Westminster Choral Club, and all the various clubs will continue the good work of former years, each one contributing its share to make the season agreeable to its patrons, and advantageous to Buffalo's musical growth.

The management of the Pittsburg Orchestra announces three concerts in Buffalo the coming season. The first will be given November 20, with Mme. Schumann-Heink as soloist; the second, January 7, with Eugen Ysaye as the tentative soloist; the third, February 11, with the Mendelssohn Choir of Toronto assisting.

The negotiations to have the Pittsburg Orchestra concerts given here under the auspices of the Buffalo Symphony Society have been dropped, and the series to be given by our local society will be exclusive of the Pittsburg Orchestra concerts.

SWEDISH SINGERS END TOUR.

Choir Says Farewell to New York in Carnegie Hall.

The Swedish National Choir, composed of members of the Y. M. C. A. of Sweden, who have been on a tour of this country for the last month, gave a farewell concert in Carnegie Hall July 14. A large audience, composed mostly of New Yorkers of Swedish birth or descent, attended and applauded warmly the songs of their native land.

During their visit to this country, the National Choir has given concerts in twenty-six cities mostly to houses crowded to the doors. They gave their first concert in Carnegie Hall on June 17.

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PRYOR'S BAND AT ASBURY PARK

Organization Opens What Promises to be Most Successful Season.

ASBURY PARK, N. J., July 16.—Arthur Pryor and his fine band began a ten weeks' season of music at the Arcade. The concert Saturday evening began with the "Tannhäuser" Overture, followed by "Tristan und Isolde," a love scene, which pre-



ARTHUR PRYOR

ceded a double number, "An Album Leaf," and the "Processional of the Knights of the Holy Grail," from "Parsifal." The rendition of the latter piece, with its intermittent crashes and heavy bass effect, was perhaps the best number on the programme and elicited spontaneous and thunderous applause. Scenes from "Siegfried" closed the first part. "Oberon," and "Sylvia," by Delibes, were followed by the Miserere from "Il Trovatore," with Messrs. Keneke, cornetists, and Mantia, euphonium, as the soloists.

Saturday and last night, Marguerite Webb, a soprano from New York city, was the soloist, and acquitted herself most creditably.

BOSTON'S FINE NEW ORGAN.

It is stated that the organ in the new Christian Science Cathedral, Boston, is in combination six complete organs. It has four manuals, seventy-two stops, nineteen couplers, nineteen adjustable combination pistons, three balanced swells, a grand crescendo pedal, seven combination pedals, and 4,538 pipes, the largest pipe being thirty-two feet long. A large echo organ is stationed in one of the towers of the building, attached to which is a set of cathedral chimes. A solo organ is also a component part of the great organ, which is run by electricity and has also an electric keyboard.

The mahogany console stands on the floor at the right of the platform. The front pipes of the organ are decorated in bronze, to match the chandeliers of the main auditorium. To harmonize with the limestone interior finish of the Church the organ case is of limestone instead of wood, and it is beautifully carved. Albert T. Covant is the organist.

WHEN MUSICIANS WERE SCARCE

In these days of conservatories and music schools, when each house has its piano or its organ, to say nothing of devotees to the cornet, violin and banjo, it seems strange to assert that there ever was a time when musicians were in demand, yet such was really the case. "In the fifteenth century," says Henry M. Brooks in his "Olden Time Music," "musicians were so scarce in England that they were impressed by government order, as in more recent times seamen had to suffer in like manner. Henry VIII also issued warrants for the impressment of children with good voices for the choirs of the cathedrals, and in Elizabeth's time children with the proper qualification for her majesty's choirs were taken from their parents without any compensation being given to the latter."

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Opera Staged Sumptuously in London

LONDON, July 9.—Writing in a recent issue of the London "Daily News," E. A. Baughan says:

"A close acquaintance with the ordinary stage of London should make the impartial observer appreciate the work done at Covent Garden. We have had elaborate performances of Wagner's "Ring," "Die Meistersinger," "Tristan" and "Tannhäuser," as well as of "Faust," "Carmen," "Madame Butterfly," "La Bohème" and "Rigoletto," a brand-new revival of "The Flying Dutchman," and the productions of "Der Barbier von Bagdad," Poldini's little opera, Massenet's "Le Jongleur de Notre Dame" and Puccini's "La Tosca." What has particularly struck me is the care with which these operas have been staged. Take "The Flying Dutchman" as an instance. The first act of that work with its phantom ship in the distance and its practicable vessels is a heavy piece of stage setting. As a rule it has been necessarily shirked, but the Covent Garden management has devoted as much pains and expense to it as if the opera were destined for a long run instead of three or four performances this season, and possibly as many next.

"It is not generally known to those who thoughtlessly repeat the sneers which opera productions in the past certainly deserved, that the expenses of opera are colossal. Singers of quite minor parts receive fees far in advance of anything paid on the ordinary stage, and such artists as Caruso, Melba, Ternina, or Von Mildeburg are paid sums for one night's performance which celebrated actors and actresses would gladly receive for a week's work. In addition, there is the cost of the chorus, which is naturally far more than the cost of a stage crowd at, say, His Majesty's Theatre, for the members of an opera chorus are specialists. And then there is the orchestra, which includes some of the best instrumentalists in London, and its conductor. Besides, there are several officials employed behind the scenes who are paid handsome salaries.

With the expenses of management, lighting, attendance and stage hands, it may be imagined that opera is indeed an expensive thing.

"At the same time, I seldom witness a performance at Covent Garden without wishing that some high official were responsible for the artistic production of opera. The lavish expense is not always put to the best and most intelligent use. The same thing could be said, of course, of the productions at our ordinary theatres, which are often hopelessly wrong, but it is the more glaring at Covent Garden because the older operas are incrustated with traditional stage management and "business," which no "producer" seems able to break through. The principal singers are more difficult to direct than our actor-managers. And the chorus is a stumbling block to the stage manager. In such operas as "Faust" they have been accustomed to certain traditions which no power on earth could make them forget. The German performances have been better because Herr Dirk is a very intelligent stage manager and the German singers are amenable to discipline. When an absolutely new opera is produced it is noticeable that the Italian and French chorus sings and acts with much more spirit and intelligence than in the old works, for there are no traditions to battle with the stage management.

"The supreme difficulty of opera one cannot expect the Covent Garden management to overcome, and I doubt if it ever can be quite conquered. It is that, from the principals to the chorus, there is always the painful necessity of watching the conductor's baton. The ideal would be that all the singers should know their music by heart with the orchestra, and not merely as a voice part. It is done to a great extent at Bayreuth, and is not absolutely impossible, but at Covent Garden it is, I am afraid, a counsel of perfection. The care with which opera is now produced there, however, is so marked that we may hope still further progress will be made towards artistic perfection."

THE FOLK SONGS OF RUSSIA

One peculiar type of song, the horovod, is universal all over Russia. Horovod means leader of a chorus. Every Russian villager, man or woman, knows a horovod. It always begins with the chief melody sung by one voice or by a number of voices in unison.

The secondary parts are a free imitation of it, and once the chief melody has been given out every member of the company develops it according to his taste. The two sexes never mix and sing with each other: there are always male and female horovodi. Some of these folk songs are collected from phonograms by Eugenia Lineff in "The Peasant Songs of Great Russia."

The broad, slow-flowing rivers of Russia seem to exercise a strong fascination upon the peasant's imagination. On the banks of the Volga groups of men or

women may often be seen in summer dragging out lumber which has floated down, and as they tug at their burdens they sing.

The gist of most of their river songs is that if you are born to labor you must toil on: "Toil on, toil on bravely, one, two, three, and yet once more and the task is done." Many songs belong to the Volga district and one is dedicated to "Mother Volga" herself. The Russian peasant also believes his rivers to be inhabited by mysterious beings. Chief amongst these is the Roussalka, a harmful kind of naiad. The voices of the Roussalki are heard in the rustling of the grass by the water's edge, and the splash of the running stream betrays their dancing feet. Women and young girls washing their clothes or bathing are liable to be spirited away by these Roussalki unless they be careful to hum song potent charm as long as they remain in or near the water.

Alcoholism on the Stage.

The question of "Crime on the Stage" and "Suicide on the Stage" has been freely discussed in Paris, but nobody has as yet treated the subject of alcohol on the stage.

There is not an opera, nor operette, in which the filled glass is not in evidence. All different wines have been before the audiences, champagne being in the lead. There were light wines in "The Grand Mogul," cider in the "Voyage to China" and in the "Cloches de Corneville," beer

in "Contes d' Hoffmann" and in "Girolamo Girolamo." We find drunkenness in "La Fille de Perth" and "Le Mariage de Figaro." Toasts abound in "Lucrecia Borgia," "Camille," "Barbier de Seville," "Ruy Blas" and other operas.

Is it then a tendency to bring before the public the deterioration of man through free use of alcohol? asks a French paper. Is it good or bad? Is it useful or dangerous?

It sometimes happens that the leader of an orchestra is afraid to go home to his wife and face the music.

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PADEREWSKI PLAYS WITH LIGHTS OUT

**Insists on Darkness at His Only
Appearance in London
This Season.**

LONDON, July 16.—King Edward's sister Louise, the Duchess of Argyll, attended William Waldorf Astor's second concert, and her host looked so very weary, so fagged out, in fact, using two canes to get about, that she made him take her arm, and let her help him into the concert room. There she set him next to herself in the front row of seats, saying:

"For once, Mr. Astor, you shall enjoy one of your own concerts."

Mr. Astor was rather taken aback, but submitted very amiably.

Paderewski, whose only appearance this season in London was at this concert, insisted on all the lights being turned down when he was playing.

PARIS' NEW MUSIC HALL.

**J. Pierpont Morgan Gives \$20,000 for
Much Needed Project.**

PARIS, July 18.—Owing to the initiative of the American residents here, Paris will soon have a philharmonic palace or concert hall. There is no building here at present especially adapted for large concerts.

Not long ago J. Pierpont Morgan subscribed \$20,000 for this project, and yesterday the municipal council of Paris leased the large Cirque d'Été, in the Champs Elysees, to Gabriel Astruc, organizer of the Philharmonic and Lyric festivals, who will get the concert hall ready for the autumn.

MUSICALCOPYRIGHT BILL TO PASS

British Government Will Support Measure to Stop Pirating.

LONDON, July 16.—The British government has consented to support T. P. O'Connor's Musical Copyright Bill, which insures its passage. It is believed that the enactment of the measure will end the piracy of music and insure protection of foreign composers.

American composers and publishers are concerned in the measure because of recent years much American music has been stolen and republished here.

SINGER IMPRISONED.

**Rosita Medini Punished for Boxing
Orchestra Leader's Ears.**

PARIS, July 17.—A curious trial has just come to an end at the tribunal of Savone. The accused was a popular soprano, Mlle. Rosita Medini, who at the moment of her greatest success was dismissed from the cast by the director of the theatre.

She entered the theatre and during the performance boxed the ears of the orchestra leader while he was seated in his chair leading the orchestra. He sued for redress and Mlle. Medini was condemned to seventy-five days' imprisonment.

Prix de Rome Winners.

PARIS, July 17.—The hearing of the works by candidates for the famous prize, le grand Prix de Rome, awarded by the French government, which entitles the winner to a four years' course of study, free of expense, took place recently before the following jury: Messrs. Rey, Massenet, Saint-Saëns, Paladilte, Th. Dubois, Leneveu, Gabriel Pierné, Widor and Hué. There were three prizes awarded, the recipients having submitted works possessing qualities of serious merit. The test for the awards was the writing of a cantata to words by Eugene Adenis, "Ismail," a Bedouin love story. The first prize was awarded to M. Dumas, the second to André Gailhard, the third to M. Le Boucher.

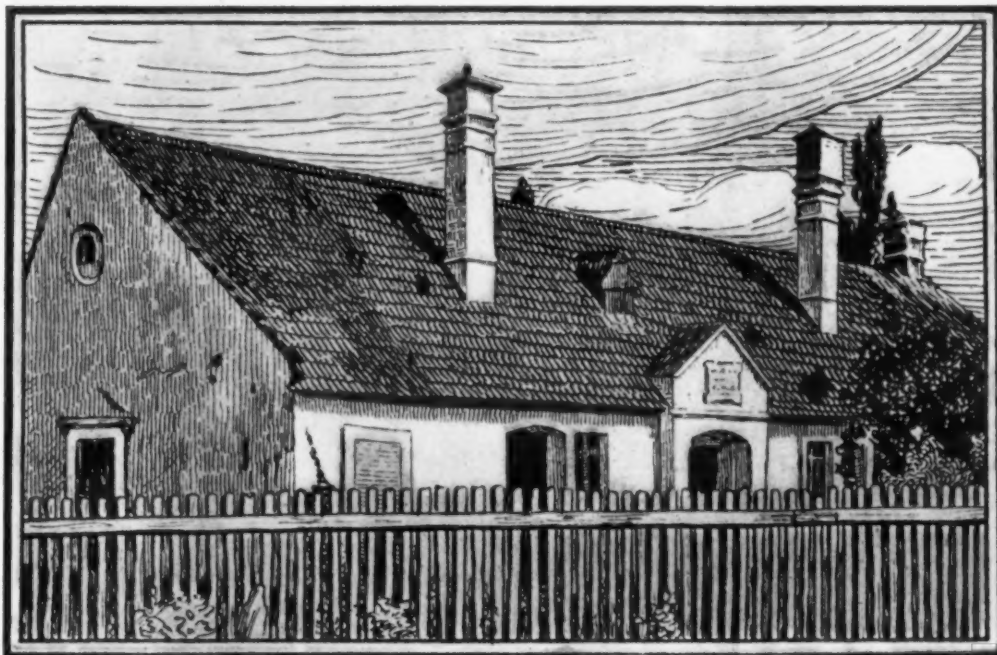
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HOUSE IN WHICH LISZT WAS BORN GLÜCK'S "ARMIDE" IS SUNG IN LONDON



LISZT'S BIRTHPLACE AT RAIDING, HUNGARY

The above is the house in which Franz Liszt was born October 22, 1811. It is situated at Raiding, Hungary, and was in the possession of the Liszt family for some time before. Adam Liszt, the father of Franz, was born in the same house. It is still in good condition, the photograph, of which the above is a reproduction, having been taken this year.

FROM BEYOND THE SEAS

The original manuscript of Beethoven's "Waldstein" sonata, opus 53, is in the possession of Karl Hiersmann, a Leipzig antiquary, who values it at \$9,500.

Jennie Osborn-Hannah, the Chicago soprano whose début at the Leipzig Stadttheater as *Elizabeth* in "Tannhäuser" resulted in an engagement for two years, recently sang *Senta* in "Der Fliegende Holländer" with such success that she was immediately assigned the rôles of *Sieglinde* and *Gufrune* in the "Ring" cycle.

Dr. Frederic Coward has succeeded in arranging for a visit of the Sheffield Choir to several German cities, starting with Düsseldorf. The municipalities of the towns in question—five in number up to the present—have each guaranteed \$1,250.

The third of the eight recitals devoted to M. Edouard Risler to thirty-two sonatas of Beethoven took place last month in the Nouveau-Théâtre, Paris, with the same success that marked the two preceding concerts. M. Risler thoroughly understood the sonata "Pathétique" and rendered it in an admirable style, with decision, sombreness, and a grandness truly worthy of the masterpiece and of the master who created it.

CHAMBER MUSIC IN LONDON.

**Heavy Programme at Third Concert of
Henley Quartette in Steinway Hall.**

LONDON, July 14.—The Henley String Quartette, consisting of William Henley, Gertrude Crompton, James Lockyer, and Gertrude Ess, gave a third chamber concert at Steinway Hall last week, and, despite the great heat, drew a large and appreciative audience.

On such an evening one could not but pity the performers who had set themselves so lengthy a task, their programme comprising Beethoven's Quartette in B flat, op. 130; Saint-Saëns's work in E minor, op. 112, and Sir Charles Stanford's Quartette in D minor, op. 64. The players showed good execution and proved themselves to be serious musicians, and as time goes on they may be expected to gain in unanimity of feeling and expression. The vocalist of the occasion was Amy Rolda, who sang "Ocean, thou Mighty Monster," from Weber's "Oberon," and songs by Schumann, Dessauer, and Landon Ronald.

A DEL RIEGO CONCERT.

**Susan Strong Among Soloists Heard in
Programme of New Songs.**

LONDON, July 16.—The concert given by Teresa del Riego last week in Æolian Hall was well attended by a fashionable audience. The occasion was one for a display of her own songs, which, apart from a group of piano solos, entirely filled the programme. There were eighteen of them, and they may be spoken of generally as dainty effusions, adapted to and fitted for private use, their delicate effects being, in some cases, unsuited for a spacious concert-room.

The audience marked with hearty approval one entitled "To Phyllida," which had to be repeated, and to which Gervase Elwes gave appropriate expression. Others were given by Susan Strong, the well-known American vocalist, who contributed much to the distinction of the occasion.

Miss del Riego's talent will, no doubt, broaden with more experience. Her songs are not unknown in America.

OPERATIC NOVELTY RECEIVES FIRST PRODUCTION AT COVENT GARDEN.

**Breval, Kirkby-Lunn, Altschevsky, Seveilhac and
Others in a Fine Cast.**

LONDON, July 14.—A week ago yesterday Glück's "Armide" was performed in London for the first time. Since the opera was sung for the first time in 1777 at the Académie Royale it has been universally regarded as one of its composer's masterpieces. It followed "Alceste." Of these two operas Glück himself wrote to Bailly du Rollet:

"They are so different that you will hardly believe them to be by the same composer. . . . I have endeavored to be more of the painter and the poet than the musician. I confess that I should like to finish my career with this opera ('Armide'). . . . In 'Armide' there is a delicate quality which is wanting in 'Alceste,' for I have discovered the method of making the characters express themselves so that you will know at once whether it is Armide who is speaking or one of her followers." "Armide" is some fifteen years younger than "Orfeo."

At Covent Garden Mlle. Bréval, from the Paris Opéra, sang *Armide*, and Mme. Kirkby-Lunn *La Haine*; Mlle. Lejeune and Mlle. Das respectively doubled the parts of *Le Plaisir* and *Sidonie* and *Phénice* and *Lucinde*; the two tenor rôles, *Renard* and *Chevalier Danois*, were in the hands of Lafitte and Altschevsky; Seveilhac appeared as *Hidraot*, and the cast was completed by the *Artemidore* of Dognies, the *Aronte* of Marcoux and the *Ubalde* of Crabbé. Mr. Messenger conducted.

BAYREUTH'S RIVAL.

Amsterdam Claims a Better Performance of "Parsifal."

AMSTERDAM, July 18.—Bayreuth has been outdone, according to Dutch newspapers, by the recent performance of "Parsifal," given by the Wagnerian Association under the direction of Mr. Viotta. The fact is that in point of technique and music, as well as in the choice of musicians, decorations and costumes, it would be difficult to find more perfection in an ensemble.

The principal rôles were taken by Felia Litvinne (*Kundry*), Eynar Forchhammer (*Parsifal*), Richard Breitenfeld (*Amfortas*), and Robert Blass (*Gurnemanz*), who were all four enthusiastically applauded.

Novelty for Opera-Comique.

PARIS, July 17.—"Le Songe d'un Soir d'Automne" is the title of a new work recently accepted by Albert Carre for presentation at the Opera-Comique in Paris. The music is by F. Torre Alpina, the words a one-act tragic poem by d'Annunzio. The principal rôle is to be created by Felia Litvinne.

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NEXT OCTOBER.

Dr. Richter to Conduct and Muriel Foster, Ada Crossley, John Coates and Mischa Elman to be the Soloists.

BIRMINGHAM, ENG., July 17.—October 2, 3, 4, and 5 are the dates set apart for the Triennial Music Festival this year. Richter is the conductor. Albani, Muriel Foster, Ada Crossley, John Coates, Andrew Black and Ffrangcon Davies, are the leading vocalists; and young Mischa Elman, the wondrous boy violinist, is the bright particular star. Without doubt, Elman is the finest performer of his years since the far-off days when Joachim astonished the world as a prodigy.

The programme of the festival is rich in new works. Chief among these is "The Kingdom, Part I," from the pen of Sir Edward Elgar, the foremost living British composer. This work, as another installment of Elgar's great sequence on Scriptural subjects, is awaited with eager interest throughout the world of music. The same master's "Apostles," produced at the last Festival, also finds place in this year's programme.

Other new compositions of much interest are Granville Bantock's "Omar Khayyam," Holbrook's "The Bells," and a sinfonietta in G minor by Percy Pitt. In addition, sundry time-honored favorites will delight the ears of music lovers. Handel's "Messiah," Mendelssohn's "Elijah," the same composer's "Hymn of Praise," Beethoven's Mass in D and Bach's "Sing Ye the Lord." Sir Charles Stanford's stirring setting of Tennyson's ballad on the Elizabethan subject, "The Revenge," is alone worthy to fill the historic Town Hall of the Midland metropolis. The band and chorus will number 500.

Victor Herbert's Contract.

Victor Herbert has been engaged to write the new operetta for the "Joe Weber All-Star Stock Company" for the Weber Music Hall season of 1906-'07. All the musical numbers therein contained, including book and complete score, will be published exclusively by Chas. K. Harris.

Storer Pupils Heard.

LAKEWOOD, O., July 16.—Pupils of J. Carlos Storer, assisted by Jessie E. Strubel, reader, and Victor Kaman, violinist, gave a musicale at the home of Mrs. H. A. Phillips of this city. Those who took part were: Pearl Stang, Joseph Smith, Edward Spohn, Hilda Spohn, Ester McDonough, Vlastie Vondrak, Louis Kamann, Bernard Kamann, Berndetta O'Neil, Elmie Hnatek, Dorothy Phillips, Stella Vondrak.

IRENE AINSLEY PLEASES LONDON

New Zealand Contralto, Protegee of
Mme. Melba, Meets Highest
Expectations.

LONDON, July 17.—The announcement that Irene Ainsley, the New Zealand contralto, would give a recital in Bechstein Hall was sufficient to draw an audience which filled that select concert-room to the doors. The enthusiastic reports of her singing which had preceded her appearance had created an eager desire in social and musical circles to hear her, and it was



IRENE AINSLEY

generally conceded after her recital that she had fully justified the highest expectations.

Miss Ainsley's voice is a contralto of wide range, extending to the highest notes reached by most mezzo-sopranos. Of naturally warm, resonant quality, it has been carefully schooled until it is absolutely devoid of the disagreeable boundary marks of the different registers which mar so many contralto voices. It possesses, moreover, a degree of flexibility uncommon in voices of its power. Miss Ainsley shows intelligent understanding in the rendering of her songs, but, though she reveals the beneficial influences of being associated musically with Madame Melba, she still lacks the ease and authority born of long experience in public work. This, of course, cannot be reckoned against her.

When Mme. Melba went to New Zealand in 1903 she heard Miss Ainsley sing and was so much impressed with the possibilities of her voice that she sent her first to England to study with Mme. Minna Fischer, and afterwards to Mme. Marchesi in Paris where she made several successful public appearances. Not only has Mme. Melba borne the entire cost of her protégée's musical education, but she has also given her lessons herself, so that the young singer has begun her career under singularly fortunate auspices.

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N. E. CONSERVATORY ISSUES ITS REPORT

New Year Book of Famous Boston School
Contains Much of
Interest.

MUSICAL AMERICA is in receipt of the Year Book of the New England Conservatory of Music, of Boston, for the season of 1906-1907. The book is comprehensive, containing information as to the history, location, and faculty of the institution, its courses of study, examinations, the award of certificates and diplomas, registration, and general regulations.

The facilities and arrangements for concerts are treated of, and the programmes of those given during the last year quoted. Special residences for those pupils who come from out of town are provided, there is a conservatory music store for the benefit of the pupils and a conservatory library to which the students enjoy access without charge. The conservatory is under the artistic direction of George W. Chadwick.

An Early Sangerfest.

In the early days of Sangerfests in this country they were held annually, says the Newark "News". The third Sangerfest was held in New York in 1852 and many Newark Germans attended. Below are given extracts from the Newark Daily "Advertiser", printed at the time:

"June 10, 1852—The German glee clubs of New York will celebrate the third annual festival in New York this year on the 19th to 22d of June. The New York Journal of Commerce states that the glee clubs from abroad will be received by the New York clubs and honored with a torchlight procession. The principal performance will take place at the Academy of Music, Fourteenth street, when the choruses will be sung by over 1,200 male voices, accompanied by an orchestra of 100 pieces. On the 22d will be held a picnic on the Bloomingdale road, opposite Striker's Bay.

"June 22d—Third musical jubilee of German singers, Saturday to Tuesday, 19th to 22d. The execution of the "Magic Flute" overture by 1,200 voices was very uncommon and surprising by the New York clubs, and was received with great applause. The Eintrachts of Newark sang "Wallischer Schiffergesang" in a distinguished manner. But the most marked performance was Martin Luther's "Ein feste Burg ist unser Gott," arranged by Finke. We felt immediately what religious music really is—how grand, solemn and sublime such a hymn is when performed by a large orchestra and hundreds of voices. It was something to be remembered long. Kosuth was present during the intermission and was cheered."



Jacques Froissart, editor of the "Guide Musicale" of Paris and translator into French of the Wagnerian librettos, is dead in Paris.

Anna Lessmann, wife of Dr. Otto Lessmann, editor of the "Allgemeine Musik-Zeitung" of Berlin and mother of Eva Lessmann, a noted German concert singer, died in the German capital recently.

Ella Louise Bateman, widow of Warner M. Bateman, died July 13 at her home in Ivy avenue, Glendale, O. Mrs. Bateman was a graduate of the Genesee Wesleyan Seminary at Lima, N. Y. She also studied at the Stuttgart Conservatory of Music in Germany.

Mme. Victoria Battaglia Falconi, a contralto of exceptional voice and talent, is dead at Genoa. She achieved her greatest success as *Fidès* in "Le Prophète," *Amneris* in "Aida" and *Azucena* in "Il Trovatore." She retired from the stage some years ago and devoted herself to instruction. Her daughter is married to the composer Etторе Perosio.

The death is announced of the violinist, Adolphe Lebrun, after a long illness. He was born at Caen, France, in 1833, came to Paris when a small boy and entered the class of Guérin at the Conservatoire. He made such rapid progress that he was soon made first violin at the Opera and at the Société des Concerts du Conservatoire. Lebrun won many laurels as virtuoso side by side with Vieuxtemps and des Alard. His daughter, Marie Lebrun, received when young the first prize for piano playing in the class of Mme. Massart. An early death put an abrupt end to all the hopes centered upon a gifted artist.

Mrs. Hulett's Holiday.

Mrs. M. M. Hulett, well known in Harlem musical circles as an able teacher of the piano, has gone to St. Paul for a holiday, which she will end by a stay at Hudson, Wis. On her return in September, she will open her new studio at 320 Lenox avenue.

Louise **ORMSBY**

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WANTS CENSOR FOR CAPITAL'S MUSIC

D. G. PFEIFFER SAYS WASHINGTON NEEDS SUPERVISION TO ELIMINATE THE MEDIOCRE.

Outlined a Plan He Thinks Will Solve Problem of Unattractive Programmes, Clash of Dates and Ticket Speculators.

WASHINGTON, July 17.—Is Washington in need of a musical censor?

D. G. Pfeiffer, a member of several societies, and experienced in the managing of musical events, believes that the capital should have a society to decide what concerts are to be given in this city and what music the people may hear.

The selection of artists and programmes heard in Washington is now left principally with individual managers and impresarios, who are in the business for making money, says Mr. Pfeiffer, and who give little thought to the artistic side of concerts.

In many cases these managers are utterly powerless to select any musical composition which they wish the public to hear, but are obliged to take the stereotyped programmes of the virtuoso performers just as they have been prepared. This makes it impossible for the public to hear any composition such as a MacDowell sonata or other great work in which Washingtonians are especially interested, but which, being an American composition, the European artists who come here do not include in their repertoires.

Mr. Pfeiffer believes that a thoroughly organized society should exist in Washington, powerful enough to control these artists financially and artistically, instead of allowing them full sway in arranging the menu for our musical diet.

Mr. Pfeiffer's plan for the carrying out of this idea would be to have all of the principal musical entertainments of Washington under a single management; and he claims that the Washington public would reap new benefits from such an arrangement. The troublesome problem of deciding which of the numerous concerts to patronize would be done away with, and the ticket nuisance would be abolished. There would be a season ticket, which would admit the holder to all entertainments bearing the sanction of the society. Persons holding one of these tickets would be admitted to the best orchestral, choral, and choir concerts, and to all other first-class musicales in Washington.

The new scheme would be invaluable to the busy society woman, who has little time to look into the merits of the different musical organizations of the city, says Mr. Pfeiffer. Society people who are not musicians often desire to attend all musical functions ranking in the highest class of artistic and social events, but know not how to discriminate. This society would discriminate for them, guaranteeing to include no second-class artist or performance in its season's schedule. The single-ticket idea would save the public time, labor, and research, and there would be a money advantage to patrons in having a slight reduction on the price of each single admission.

But who should be the members of this all-powerful society? Mr. Pfeiffer believes that the board of directors should consist of twenty-five or more men and women representing the very cream of the city's financial and musical interests.

The actual details of management should be intrusted to a paid employee, who

should devote all of his time to the work. Of course, there would be various committees appointed from the board. The financial committee would confine itself strictly to the collecting of funds and other business details, for such a society should have a large money guarantee fund to make it independent. Here a supreme advantage would be found over the gathering of funds for single or smaller enterprises. Rich people in town desiring to contribute to music could donate their amounts in a lump sum and have no further fear of solicitation.

Unusual responsibility would fall upon the shoulders of the music committee, which should be made up of the very best in the community in respect to education and musical experience. Upon them would devolve the making of the season's programme, the selection of artists and of the works to be performed. It is preposterous, concludes Mr. Pfeiffer, that the Washington people should have no opportunity of hearing chosen works just because the pianists insist that Chopin, Liszt, Schubert, Schumann, and a few others are the only proper and correct composers to be played.

OLIVIA DAHL AGAIN SCORES A SUCCESS

Norwegian Singer Appears in Victoria With Quartette and Chorus.

VICTORIA, B. C., July 16.—Olivia Dahl, the Norwegian singer, was the bright particular star of the musical evening given at the Victoria Theatre in this city recently. She appeared with the Karl Riedelsberger String Quartette and the Arion Club, and in every way confirmed the good impression she had previously made. She sang with dignity, charm, rare musical intelligence and sympathy Schubert's "Death and the Maiden," Sinding's "Der Skreg en Fugl," "When I Awake" by Ellen Wright, "Mignon" by Guy d'Hardelot, and "Mi Nina" by Guetery. As encores she gave "Allah" by Chadwick and "Det Forste Mode."

Karl Riedelsberger, violinist, and Erwin Gastel, cellist, were the other soloists who appeared. The programme, which was almost too lengthy, presented, in addition to the works mentioned before, selections by Grieg, Jungst, Rubinstein, Natchez, Godard, Schubert, Popper, Dvorak and Wagner. The quartette is an excellent one and the work of the singing society also deserves mention.

Returns From Foreign Study.

COLUMBUS, O., July 16.—Alice Turner Parnell has recently returned to this city from an absence of five years in London. She is solo soprano in Broad Street M. E. church quartette, and has opened a studio to teach and coach singers, in the Grand Opera House building. Mrs. Parnell was for five years a student under Henry Blower of the Royal College of Music, London, and has besides done special coaching with Alberto Randegger.

Oh! Listen to the Lemon.

"Jeff Nelson did a fine trick on the Fourth of July," says the Paw Paw "Bazoo" of Saturday. "He strolled out by the bandstand while the band was under way and began sucking a lemon. Just imagine, if you can, what the effect was. Twenty of the brightest uniformed musicians in the State were playing when Jeff came near with his lemon. The band caught sight of him without delay and from that on it was hard to tell what they were rendering as music. They started on 'My Country, 'Tis of Thee,' it is true, but what did they end on? Some say it was 'Everybody Works but Father,' and others declare it was 'Wait Till the Sun Shines, Nellie.' But whatever it was don't extenuate Jeff. His lemon certainly played hob with the band and he ought to have a good swift kick. No more such foolhardy antics, Jeff, or you may lose the respect of the entire community, let alone being beat up by the band."—Denver "Post."

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PHILADELPHIA HEARS GOOD MUSIC FREE

Municipality Spends Much Money To Provide Concerts in the Parks.

PHILADELPHIA, July 17.—The municipal authorities by their generous provision for high-class free music deserve great praise from the citizens of Philadelphia. The engagement at much expense of Mr. Maclay and his Municipal Band has been the means of affording much enjoyment in the various public squares of the city. But in making such ample arrangements



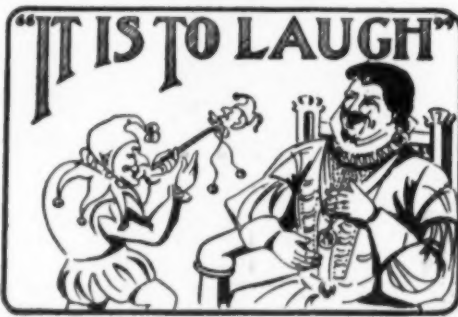
ANTHONY D. McNICHOL

for the Fairmount Park Band under the direction of Adam Jakob it has afforded an opportunity of listening to high-class programmes excellently rendered amid the charming surroundings of the park. At Belmont Mansion, Strawberry Mansion and Lemon Hill successively this week enormous crowds have listened with delight to the performances. The concert given at Lemon Hill on Thursday evening had the following programme:

Symphony No. 1 in C major.....Beethoven
"Invitation to the Dance".....Weber
Tenor Solo "Cavatina," "Spirito Gentil" from "La Favorita".....Donizetti
Fantasia "Le Fremersberg".....Kaennemann
Intermezzo "Le Danseuse".....Blon
"Forget-Me-Not".....Macheth
Nocturne No. 2.....Chopin
Hungarian Dances.....Brahm's
Star Spangled Banner.

The Beethoven Symphony and the Chopin "Nocturne" were rendered in a highly artistic and finished manner. The "Fantasia," with its graphic illustrations of hunting scenes, storms, monastery chimes and chants, was given with so much spirit and effect that the applause was prolonged until an encore was given.

Anthony D. McNichol charmed with his rendering of Donizetti's tuneful music. His voice is of pure timbre and good range and he used it with splendid effect, earning well-deserved applause. Adam Jakob is the organist and choirmaster of the R. C. Church "Our Lady of Mercy," at which Mr. McNichol is soloist.



Little Willie—"Say pa, what was the first talking machine made out of?"
Father—"Well, my boy, the first one was made out of a rib."

There was a humble bumble bee
Who grumbled while he hummed:
But his grumble soon was humbled
By the tune he humbly hummed.
After rumble and much mumble
Was his humble grumble dumbed.
For "I Want You, Mah Honey."
Was the tune he humbly hummed.
"Judge."

"It's strange," said the piano teacher, "that you can't learn to run the scales correctly."

"That is probably one of the traits I inherited from father," replied the young lady pupil. "He made his money in the grocery business, you know."—Chicago "Daily News."

"Waiter," called the customer in the restaurant where an orchestra was playing.

"Yes, sah."
"Kindly tell the leader of the orchestra to play something sad and low while I dine. I want to see if it won't have a softening influence on this steak."—Milwaukee "Sentinel."

LABOR UNION AFOUL OF HAMMERSTEIN

SERVE NOTICE THAT HE MUST UNIONIZE HIS NEW MANHATTAN OPERA HOUSE.

Delegate Barry Announces Ultimatum of What the Union Wants—Impresario Silent as to Intentions.

The Central Federated Labor Union has run foul of Oscar Hammerstein and has demanded that he unionize his new Manhattan Opera House, from the men who shovel coal into the boilers, to the members of the chorus.

Delegate Barry, of the Actors' National Protective Union, is the courageous individual responsible for this crusade. He had an interview with Mr. Hammerstein a couple of days ago and it is rumored that the things Mr. Hammerstein said, while in terse English, would not look well in print. In discussing the matter afterwards, Mr. Barry said:

"We do not propose to hamper Mr. Hammerstein in any way, and it is doubtful that we shall in any way insist upon the strict terms of the contract labor law.

"We have been placed in a position rather hostile to Mr. Hammerstein owing to the fact that Max Salzburg, president of Local No. 14, approached Mr. Hammerstein on the matter some days ago. There was no particular reason why Mr. Hammerstein should have been questioned as to his plans so long as he had taken no definite steps regarding the assembling of the new opera house forces, and labor leaders are rather inclined to criticize Mr. Salzburg's zealotry in the matter. Mr. Hammerstein told Mr. Salzburg that he had been a trifle premature in crying out before he had been seriously damaged.

"As I say, we shall ask Mr. Hammerstein to unionize the new opera house from basement to flies—firemen, mechanics, chorus, musicians and everything except, of course, the principals.

"So far as the musicians are concerned of course that matter will be handled by Local 310, the Musical Union, but actors and chorus people are organized all over the world and Commissioner Wat-chorn will get as many notices of the invading singers and actors from Italy as he will receive from us.

"I simply desire to say again that we shall ask Mr. Hammerstein to unionize the new opera house and draw his attention to existing laws against contract immigration."

A PLEASANT MUSICAL.

Dean and Faculty of American Institute of Applied Music Entertain.

Kate S. Chittenden, Dean of the American Institute of Applied Music, 212 West 59th street, New York City, and the faculty of the institution gave a delightful afternoon musicale for their friends on Wednesday afternoon of last week.

The music consisted of several songs, most acceptably sung by MacCall Lanham, the barytone, accompanied by William H. Sherman. Among them were: "One More," by Somerset; "Poème de Mai," by Dubois; "Morning Hymn," by Henschel; and an aria from Massenet's "Roi de Lahore." The affair was a delightful one in every way and was followed by an informal reception, in which all present participated.

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The pupils of Miss Katherine Armagast of Joliet, Ill., gave a pleasing recital at the home of their teacher.

Fanny Hirsch, the popular singer and vocal teacher, is summering in the Catskills at Highmount.

Madame Vinello Johnson, the well-known Boston vocal teacher, is to conduct classes during the summer months.

Mrs. Carlyle Petersilea, who has many friends in Boston, has enjoyed a very successful season in her New York studio.

A successful concert was given in Chaffee Hall, Detroit, by pupils of Marguerite Luderer.

Carlo Fischer, the first 'cellist of the Cincinnati Symphony Orchestra, will resign that position to devote himself entirely to recitals in the future.

A pleasant musicale was held at the home of Helen Conant in Lewiston, Maine, recently. The entertainment was given by a part of Miss Conant's class.

The pupils of Mrs. M. R. Waldecker were assisted at their recital in Carroll Institute Hall, Washington, D. C., by Harry P. Wilkins, tenor.

Dr. Torrington, the well-known Toronto musician, has returned to Winnipeg to conduct western examinations for the Toronto College of Music.

The third season of the Opera School, founded by Heinrich Conried in New York, closed with a concert by the pupils, at which nineteen numbers were heard.

Bessie Bell Andrews, a well-known soprano of Texas, is spending the summer months with her former teacher in Cincinnati.

The friends and pupils of Bruce Hobbs will be pleased to know that he is to remain in Boston during the summer and will receive pupils through July and August.

Buffalo Sängerbund, the oldest singing organization in the city, is making preparations for the annual excursion to Cascade Park, to take place on Sunday, July 22.

The Washington College of Music announces the engagement of two new members for its faculty: Felix Garziglia in the piano department, and Edgar Priest to teach pipe organ.

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Harry Samuels gave several violin numbers at the last meeting of the Palette, Lyre and Pen Club, of Oakland, Cal., which was held at the home of Florence Hardiman Miller.

Elsie Ray Eddy, the soprano, of Brooklyn, N. Y., is to make a tour of the West, after which she will join her parents at their summer home at Sea Cliff, Long Island.

The Providence Opera Company, Arthur de Guichard, director, announces its second season. The operas will be: "Sorcerer," "Daughter of the Regiment," "Mireille," "Fra Diavolo" and "Dragons de Villars."

Ferdinand and Hermann Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, left the city yesterday for Nantucket, Mass., where they will spend their summer vacation.

The Pine Street Quartette of Lewiston, Me., gave a concert in that city recently. The quartette was assisted in the presentation of the programme by the Rev. Merritt L. Gregg.

Mr. J. D. A. Tripp, of the Toronto Conservatory of Music, is in Winnipeg for the purpose of conducting examinations in the west. Mr. Tripp will give a number of recitals before his return.

Lottie A. Baier gave a pupils' recital at the Detroit Conservatory hall recently. A varied programme was given. Leila Farrell, violiniste, assisted in the presentation of the programme.

Violet Schulty, of Dutton, Ont., who has been studying at the Michigan Conservatory, has returned home. Miss Schulty has a soprano voice of great beauty and promise.

Theodore Hansen, the pianist, who is highly esteemed by musicians of Washington through the musicales he has given at the Russian embassy, will leave this country for Russia shortly.

Rowland E. Leach, of Wellesley, Mass., played two violin numbers at the midsummer festival of the Commercial Men's Boat Club in Sioux City, on July 12. Blanche Tice, Prof. A. Morgan and W. L. Steele were the other artists who appeared.

At a series of concerts at Piedmont Park, Cal., under the direction of Dr. H. J. Stewart the following artists appeared: Camille Frank, J. De Puyster Teller, Frank Onslow, Mr. Macurda, Henry Perry, Frank Figone, and the Ladies' California Quartette.

U. S. Kerr the barytone who made such a good impression at his recent appearance with the Oberhoffer Orchestra Band at Lake Harriet, Minn., appeared again last week with similar success. His songs were selections from "Samson and Delilah," and "Song to the Evening Star" from "Tannhäuser."

An attractive programme was rendered at the closing recital of the Carter Conservatory of Musical Art, Pittsburg, by Myrtle Speer, Essie Gorfinkell, Theodore Fischer, Catherine O'Donnell, Olive May Cotton, Alice Michel, Harriet Carter, Julius Gorfinkell and Harry Wolf.

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Seattle music lovers had a treat recently, when Domenica Russo sang the role of Turiddu in Mascagni's "Cavalleria Rusticana" on the occasion of the presentation of a double bill, consisting of that opera and "La Mascotte." The role of Santuzza was sung by Bessie Tannehill.

A midsummer choral concert was given on the grounds of Mr. F. Tuchfarber, Westwood, Ohio, on July 10, under the direction of Cora W. Higdon. Some of the numbers on the programme were a "Serenade" by Abt, "Ring Out, Ye Bells," by Abt; a chorus by Elgar, and Soderman's "Peasant Wedding March."

The dates for the Kneisel Quartette concerts in Washington next season have been fixed. They are December 13, January 10, February 7, and March 14. The number of concerts have been reduced from five to four. This season an effort will be made to have the Cesar Franck Quartette perform. There will be a goodly proportion of Beethoven.

One of the pleasant features of the P. E. O. convention recently held in Blue Hill, Nebraska, was the singing of Mrs. Arthur L. Sheetz, of Omaha. Mrs. Sheetz sang "Roses in June," by German, "Maying," by Nevin, selection from Carrie Jacobs Bond, and other composers. About 85 delegates attended the convention.

Choral classes to take part in the all-day singing event to be held in Atlanta, Ga., in October, are now being formed, and meetings held in all parts of the State as well as in neighboring States. The affair bids fair to be an even greater success than the one of last year. Prof. A. J. Showalter is to direct.

Charlotte Marymont gave a piano recital at the Duffield Hall, Detroit, with the following pupils: Mirah Cohen, Florence Polezker, Hilda Tucker, Anna Pragg, Joseph Fee, Nettie Meisner, Isabelle Studen, Laura Netzorg, Dorothy Sloman, Rhoda Kaliski, Gladys Blumenthal, Sylvia Levy, Sadie Weinstein, Helene Richardot and Ritta King. Marie Zoe Bryant's violin selections deserve mention.

A large delegation of members of the Herwegh Männerchor of Buffalo went to Rochester to attend the Middle State Sängerkongress, which was held in that city. A concert was given in which the Herwegh Männerchor sang a number entitled "Morgengruss." The chorus was under the personal direction of Dr. Carl Hoffman, who is also the director of the Teutonia Liederkreis.

The pianoforte recital at Schwankovsky's Music Hall, Detroit, by the pupils of Bozena Kortan, was enjoyed by a large audience. The following pupils participated: Nellie Dench, May Jilecek, Edna Stellberger, Charles White, Octavia Fleishans, James Schauer, Lizzie Lorenzen, Aileen Burke, Walter Kean, Lottie Eggert, Maggie Frish, Edith Black, Grace Boyd, Alma Fauser, Lillian Jilecek and Nettie Lorenzen.

A rare musical treat was afforded the Swedish Americans of Hartford by the National Singers of the Y. M. C. A. of Sweden, who gave a concert in Foot Guard Hall. The programme included the simple folk songs for which the Scandinavian people are famous, and national and sacred anthems of much beauty and power. Only one solo was sung in the entire programme, namely, "The Heavenly Host," a sacred song in which the solo part was taken by John Husberg, barytone. His pure tone quality and expression won the audience and called forth an enthusiastic encore.

Prof. J. J. McClellan returned from Butte after giving a series of organ recitals at Helena, Butte and Anaconda, where he achieved an artistic success, and appeared at the tabernacle organ console on July 13, at Salt Lake City, as usual, his programme being Wagner's "Lohengrin Prelude," a "Canzonetta" of Godard, a "Prayer" by Guilmant, and an "Old Melody" and "Concert Overture" by Hollins.

At the second concert given at the Greek Theatre at Oakland, Cal., the Minetti String Quartette, consisting of Giulio Minetti, first violin; Hans Koenig, second violin; André Verdier, viola, and Arthur Weiss, violoncello, appeared. Mozart's Quartette in C major and Bazzini's in D minor were given, the lesser numbers on the programme being a Haydn "Serenade," Schumann's "Träumerei," and a Boccherini "Minuet."

A piano recital was given in Springfield by Frank Earnest, director of music at Walden College at McPherson, Kan., in the Swedish Mission Church on John street before an audience of about 200. His programme consisted of selections from the compositions of the old Scandinavian composers and Chopin, MacDowell and Ketterer. He also played compositions of his own, among them a "Fantasie" and an "Etude."

The first of the season of open air concerts at the German House, Indianapolis, was given on July 13 by the Indianapolis Military Band. Among the numbers on the programme were Wagner's "Festival March" from Tannhäuser, overture to Weber's "Freischütz," Haydn's "Austrian Hymn," a selection from Bizet's "Carmen" and three Spanish dances by Moskowski.

Emma Bender of Washington, D. C., a fifteen-year-old piano pupil of Hope Hopkins Burroughs, played a programme of difficult pieces at a studio recital recently with finish and technical grasp. Her numbers were Chaminade's "Automne," Mendelssohn's "Spinning Song," the Liszt arrangement of "Hark, Hark, the Lark," a Chopin waltz, a nocturne, ballade, and the "Military Polonaise." Sydney Lloyd Wrightson varied the programme with two groups of vocal selections.

The closing recital of the Cincinnati Conservatory of Music brought to the notice of the public the pupils of Wilhelm Kraupner. The programme was as follows: "Serenade" (B minor), Mendelssohn; "Galatea," Jensen; Sonata (op. 10), Beethoven, given by Alma Jones; "Etude" (B flat minor), Mendelssohn; "Abegg" Variations, Schumann, by Rachel Beeman; Concerto (D minor), 1st movement, Mendelssohn, by Louise Dennerline; "Barcarolle," Rubinstein; "Improromptu," Schubert, by Margaret Oehlschlaeger; "Barcarolle," Tchaikovsky; "Polonaise," Chopin, by Charlotte De Ruyter; "Etude," Chopin; "Soirée de Vienne," Liszt, by Mamie Schaefer; and Concerto (F sharp minor), Reinecke, by Charlotte De Ruyter.

The following enjoyable programme was given at Minnelusa, Omaha, under the direction of Mr. and Mrs. A. B. Hunt. Miss Paulson gave the Martucci "Concert Etude" and Bartlett "Nocturne." Mr. H. B. Bates' numbers were "Gipsy John," Clay, and "Under the Rose," Fisher, followed by "Spring-Tide," Becker, and "Hedge Roses," Schubert, by Vera Allen. Stanislaus Scherzel made an excellent impression with the "Souvenir de Moscow," Wieniawski, and "Sextette from Lucia," for violin alone. Miss Margaret Damm sang "My Heart at Thy Sweet Voice," by Saint-Saëns, and "O Tera," by Aquabella. Mr. Alexander Stewart sang two old Scotch songs, "Then You'll Remember Me" and "Mary of Argyle."

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WHERE THEY ARE.

I. INDIVIDUALS.

Angell, Marie—Winona Lake, July 21.
 Aspland, Algernon—Winona Lake, July 21.
 Becker, Ludwig—Chicago, July 24.
 Borroff, Albert—Chicago, Aug. 14.
 Cunningham, Claude—St. Paul, July 26-29.
 Edmunds, Mrs. Josephine B.—Winona Lake, July 21.
 Green, Marion—Winona Lake, July 21.
 Logan, Walter—Chicago, Aug. 14.
 Mildeberg, Albert—Paris, to August.
 Paulus, Viola—Chicago, July 24.
 Read, John Thekla—Chicago, August 21.
 Read, Lillian French—Chicago, August 21.
 Rider-Kelsey, Corinne—St. Paul, July 26-29.
 Spry, Walter—Chicago, July 31.
 Steindel, Bruno—Winona Lake, July 21.
 Tudor, Bessie—Winona Lake, Ind., July 26.
 Wells, Howard—Winona, Ind., August 3.

II. ORCHESTRAS AND BANDS.

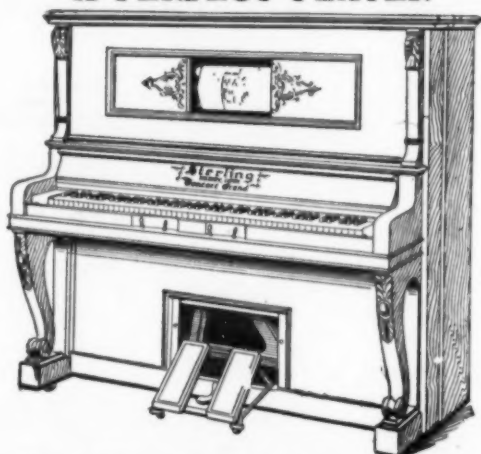
Besses o' th' Barn Band—Asbury Park, N. J., Aug. 4-5.
 Duss Band—Manhattan Beach, to July 23.
 Victor Herbert's Orchestra—Willow Grove Park, Pa.
 Kilties' Band—Winona Lake, Ind., August 13-19.
 Pryor's Band—Asbury Park, Indef.
 Sousa's Band—Willow Grove Park, Pa., August 12 to September 3.
 Theodore Thomas' Orchestra—Winona Lake, Ind., July 30 to Aug. 6.

III. EVENTS OF THE SUMMER SEASON.

July 26 to 29—St. Paul Sängersfest, Soloist: Corinne Rider-Kelsey, soprano; Claude Cunningham, barytone.
 July 28—Cantata, "My Redeemer," Ocean Grove, N. J.
 July 30—Theodore Thomas Orchestra, Frederick Stock, conductor, at Winona Lake, Ind., to August 5. Soloists: Josephine B. Edmunds, soprano; Ludwig Becker, violinist; Bruno Steindel, cellist; Howard Wells, pianist.
 August 4—Handel's "Messiah," Ocean Grove, N. J.
 August 4-5—Besses o' th' Barn Band, Asbury Park, N. J.
 August 7—Schubert Male Quartette, Chicago.
 August 9—Children's Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tall Esen Morgan.
 August 10—National Choral Contest, Winona Lake, Ind.
 August 11—Musical Carnival, Ocean Grove, N. J.
 August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.
 August 13—Kilties' Band at Winona Lake, Ind., to August 19.
 August 16—Mendelssohn's "St. Paul," Ocean Grove, N. J.
 September 3—Mendelssohn's "Elijah," Ocean Grove, N. J.

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Philip Hale's Estimate of Grieg

In a recent issue of the Boston "Herald," Philip Hale, writing of Grieg's recent visit to London, says of his pianoforte playing:

The rhythm was always made prominent, accented notes struck with almost spiteful attack, and discords were delivered with a vehemence that seemed to challenge contradiction. These were the mannerisms of Grieg's playing and after a time they became a little monotonous, but in music of tranquil and poetic character the artist rose above the man, and such strains were given with a fascinating dreaminess and a significance that stirred the imagination of the listener.

Grieg has his enthusiastic admirers, his dispassionate critics, his artistic enemies, for after all he, too, is mortal. Some rank him among the great masters on account of his pronounced individuality and his "true Norwegian spirit." Some admit cheerfully that he has composed pretty things and much that is tiresome. Others heartily abominate nearly everything that he has written. There are not a few who would be satisfied with Lancelot's summing up: "The artistic lesson of Dr. Grieg's visit would seem to be that the proper reading of his music is a combination of homely naïveté and gayety, strong accentuation, and in tranquil passages a suggestion of cold mysticism, reflective of nature's long sleeps in the land of the fiords and pine forests and snow-capped mountains." If Grieg's only musical characteristic were a pronounced national spirit, his music would have merely local interest, except to the student of folk music and the lover of only that which is exotic. Grieg is Norwegian, and Norway

is known as a land of fiords, pines, mountains, the midnight sun, and also much fish. Grieg's music, therefore, it is argued by some, must be interesting because it was inspired by Norway scenery and atmosphere and life, and because it suggests them to the hearer. It may suggest these things to the hearer who is informed that it does, to the hearer who wishes to believe it and has faith. To the Norwegian the distinctively national spirit makes, of course, a stronger appeal.

No music that is distinctively, arrogantly and solely national will be universally effective for any length of time. Its rhythm may be piquant, its melody may surprise, its harmonic color may fascinate, but it will enjoy only a passing favor in foreign lands, it will make no deep impression; it will not sink into the heart of man and there abide. Grieg's best music, however, does not depend on local color or national color. The man himself is not a chauvinist, and he has composed for the world as well as for Norway. Thus he has found salvation. There are songs by Grieg, a few piano pieces, pages of the piano concerto and of the "Peer Gynt" suite which have a singular beauty; they haunt the mind and move the heart.

The best music of Grieg is distinguished by rhythm, melodic originality and a peculiarly pure imagination. The rhythm is not tortured; the melody is spontaneous and flowing, not forced, not twisted and distorted in the effort to escape conventionality; the color is not alone for a locality or a parish. The most violent enemies of the generous-minded composer are those who insist on putting him on the pedestal of nationality.

SEATTLE SCHOOL CLOSSES.

Efficiency of Teachers Demonstrated in Playing of Pupils.

SEATTLE, July 14.—At the closing recital of the Beck Piano School a number of talented pupils presented an attractive programme in a manner that deserves warm commendation.

Of special merit was the work of Pearl Cornwall in Beethoven's "Sonata Pathétique" and Dvorak's "Humoresque" and Frieda Biegert in Mendelssohn's "Rondo Capriccioso." Others who played with distinction were Helen Barham, Geraldine Dalton and Frieda White. A pleasing feature of the programme was the artistic rendering of Norris's "Three Roses Red" and Tosti's "Good-bye" by Lois Feurt, the possessor of a promising soprano voice.

New Life of Remenyi.

"Remenyi, Musician and Man, an Appreciation," is the title of a recent publication of A. C. McClurg & Co., Chicago, by Gwendolyn Dunlevy Kelley and George P. Upton. The biographical part of the volume is interesting, being full of Boswellian detail. The authors were not so happy in their use of the famous musician's essays: for he was not well informed enough to have written on general subjects with success. His views on painting, food, hygiene, architecture and the like are eccentric, but neither witty nor instructive. But if the book cannot make us see Remenyi as a great essayist, it does show us an ever spontaneous, erratic and restless child of Nature.

Conducting a Chorus.

Conducting a choir of 4,000 singers is a task which presents special difficulties. The Handel Festival Choir of London includes that number of singers. In the "Musical Home Journal" Dr. Frederic Cowen relates his experience when he first conducted this mammoth choir. "I felt rather strange at first, as the effect is peculiar. The sound comes to your ears quite perceptibly after the beat, and I found that the only way to keep a large body like that together was to go on beating quite independently of sound. Sometimes I imagined that the choir were not keeping time, but the effect to the audience was all right. I soon got used to this, however."

MR. BLOOMFIELD'S PROTEST.

To the Editor of MUSICAL AMERICA:

There exists a certain class of musicians who, when they find a few notes of a composer's work similar to those of another, immediately accuse the composer of plagiarism. These musicians give no thought to the real meaning of the word, but "rush in where angels fear to tread" and give for an excuse, "The notes are similar; he is therefore a plagiarist; that settles it." Is this a just attitude toward art?

The composer is at liberty to use another's ideas, provided he handles them artistically and adds more significance to them. Handel embellished all he is said to have plagiarized. This is genius. On the other hand, if one has not brains enough to finish a work, he steals to hide his deficiencies. That is plagiarism.

Such an authority as Felix Weingartner says: "Who would think of denouncing Beethoven as a plagiarist because the theme of his 'Eroica Symphony' is similar to the theme of Mozart's 'Bastien and Bastienne'?" Why has no one said anything of the plagiarisms of Handel? Wagner's bitterest opponents have said nothing of the resemblances between much of his early music and the music of Weber's operas. The reason is evident.

Great minds often run in the same channel so it is natural for a composer to use another's material. We can find many similarities between the music of Beethoven and Mozart or Haydn. Beethoven built upon the work of his predecessors and so did every epoch-maker in music. Let us glance at Tchaikowsky's "1812" Overture. Tchaikowsky has taken the theme of the Marseillaise Hymn and clothed it in a garb of rich orchestral beauty. He has made it a means, not an end. Could he have utilized another theme instead of this in the last half of the work, where it is broken up into fragments, while the Russian National Hymn resounds gloriously, to illustrate the victory of the Russians over the French? Nobody has ever alluded to this as a plagiarism because the composer's purpose was easily recognizable. In Beethoven's "Eroica" we cannot discern the purpose so readily but we know, however, that he has used Mozart's theme as no other composer could have.

You pedants and cynics who read this

article, before you call an innocent artist a plagiarist, remember the words of the greatest musical writer of all times: "He who is anxious to preserve his originality is in danger of losing it," and "Forced originality is worse than none at all."

DANIEL BLOOMFIELD.

New York, July 17, 1906.

[Mr. Bloomfield is scarcely right in his assertion that it is right to plagiarize, provided one improves upon the original. Neither is he correct in declaring that no one has drawn attention to Handel's plagiarisms, for several books and scores of articles have been written on this very phase of the composer's work.—Editor, MUSICAL AMERICA.]

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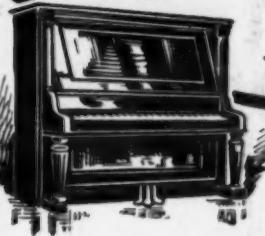
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